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Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

Bassett Rose, a member of E. S. Willard's company now playing at the Garden Theatre, is the author of a society play as yet unproduced, entitled *The Triumph of Death*. It is said to be treacherous as to dialogue and engrossing in interest.

Brander Matthews, author of *On Probation*, *The Decision of the Court*, etc., gave a dinner at Sherry's on Wednesday night. Charles Dudley Warner was Master of Ceremonies. Laurence Hutton, A. M. Palmer, Henry Irving, Sam Stoker, Daniel Frohman, T. B. Aldrich and H. C. Tanner were among the guests.

Emanuel Lederer, the American agent of Paul Lincke, has received from that author his four-act drama, entitled *Der Arbeiter*. The story is psychological, dealing with the dual existence of a lawyer, who by day is the snare, self-contained man of affairs and by night, while under the influence of a hypnotic sleep, is a criminal of the masses type. He awakes one morning to find that he has committed a robbery. It is then that the truth comes home to him and he realizes that things not dreamt of in his philosophy are possible. There is a slight loss interest in the play. The leading part of Haller acted at the Lessing Theatre in Berlin, by Mutterwuzzi. The names of Irving and Mansfield naturally suggest themselves in connection with this role.

Mr. Lederer has also secured the American rights of *Holzher*, the play in which Harry Hervey has achieved distinguished success in Germany. The English adaptation is being made by Connecticut. Boerbohm Tree has obtained the English rights.

George C. Jones, of Pittsburgh, is busy putting in shape the farce-comedy, *Percy and Harold*, for Ward and Yoken. The first act will show these old friends as broken down English millionaires who have come to America to repair their fortunes by marrying heiresses. The scene of the first act is the Manhattan Club in New York; the second is the inevitable lodging of Percy and Harold, and the third is a lawn party at Newport.

Mrs. John Arthur is the author of a piece that has been played in the British provinces under the title of *The Charlatan*, and consequently Robert Buchanan's new play which Boerbohm Tree will produce in the London Haymarket will have to be rechristened.

The melodrama written by W. C. Hudson and adapted by Augustus Price is to be staged at the Portsmouth Street Theatre the first week in March.

Octave Uzanne, of the Paris *Figaro*, was in this country last Summer writing his opinion of the World's Fair for his paper. He was much pleased with America, he said at the time. He is writing a play concerning our social system, for production at the Odéon, Paris.

André Messager, the composer of *Jacquelin*, *La Servante*, etc., has composed a one-act musical drama for Jean De Staélle.

The plays advertised for sale by Basile Vokes in *The Mirror* have been left by Miss Vokes with Elizabeth Hartley.

George Peppiatt, author of *The Other Man* and *The Spectator*, has completed another play. He has called it, oddly enough, *The Ribbon*. It will follow the model of *Le Fil*, Natural at the Odéon in Paris. In due time, doubtless, it will be seen in England and America—provided, of course, it makes a success.

Clyde Fitch attended several rehearsals of his adaptation from the French called *Mrs. Grundy*, Jr., at Lyric Hall last week. The title, it is understood, was suggested by Charles Frohman.

Paul H. Potter is sitting up nights putting the finishing touches to *Our Country Cousins*, his play to be produced at the Lyceum Theatre on Jan. 6. He says it is a modern society drama, and concerns the troubles of a town family visited by rural relatives. Mr. Potter began it two years ago, under contract to Daniel Frohman.

At the same time that Mr. Potter started to work on *Our Country Cousins*, Augustus Thomas began writing a play for the Lyceum, which he has called *The Northwest*. Mr. Thomas has recently made alterations in the piece. The date of its production is not decided.

Baroness Bounty is an operetta com-

posed by Jules Whitmark. The libretto is by Richard Ganthoni, the actor. Marie Dressler, of the Princess Nicotine company, says she will produce it next Fall. In the first two acts she will appear as an old gypsy, and in the last as a young princess.

Roger and Pellerin, agents of the Society of French Dramatic authors, complain that the only plays thoroughly well received in Paris now-a-days are either those that pertain to Napoleon or indecent farces. Neither of these two kinds of plays, they assert, are popular in other countries.

Last week the first of a series of matinees for children was given by Comyns Carr at his Comedy Theatre in London. The attraction was a romantic play by Robert Buchanan especially pleasing to very young folk.

Boerbohm Tree says he has so much confidence in what he terms the poetic play that he will produce one at the Haymarket Theatre, London, immediately following the presentation of Robert Buchanan's drama.

Asent the discovery that the title of *The Charlatan*, the play by Robert Buchanan that Boerbohm Tree is to stage at the Haymarket, has been used already to designate a play by Mrs. John Aymer. Clement Scott says: "What a pity it is that the compilation of an authorized list of play titles, sanctioned by the Examiner of Stage Plays from the invaluable records contained in the library at the Lord Chamberlain's office, was stopped a few years back!"

George Alexander has purchased the English rights to *Sodom's Ende* and *Heimath* by Heimath, by Suhdermann.

Alice Kaiser, secretary of Elisabeth Marbury, will go to Pensacola, Fla., on Jan. 9 to visit her father and brother. She will remain away a fortnight.

Charles Overton, the London dramatist's agent, has secured the English rights of *John More*. The music is by Ludovic Sawyer and the libretto by Charles Nepledge, the Paris correspondent of the *New York Commercial Advertiser*.

Walter Jones has renamed the extravaganza upon which he is at work *King Montezuma II*. It was called originally *Montezuma*, but Mr. Jones has received a letter from Prentiss Ingraham, who writes for the *Ledger*, saying that Mr. Ingraham has copyrighted that title. Mr. Jones, who is a clever artist, is designing the costume plates for his piece.

H. W. Ford, dramatic editor of the *Syracuse Sunday Times*, has finished his three-act farce-comedy *The Floor Walker*, which is a satire on the dry-goods business, and is engaged on another piece, entitled *Lady McIntyre*, which will satirize the modern servant girl.

Comyns Carr has written a historical drama on the subject of King Arthur. The piece is to be produced by Henry Irving after his return to London.

This afternoon at the Lyceum theatre will be a special matine performance of a monologue by Edwin S. Booth. It will be interpreted by the author. The monologue is practically a little piece in three acts, although it involves three characters, only one of them appears. No scenery, costumes or properties will be used. Like all the French pantomimes, it will be accompanied by descriptive music, written especially for it by William Marin, of Paris. Mr. Booth has already produced the piece in Paris. It is called *The Handkerchief*.

A. W. Finney is writing a new comedy intended for the stock company of the Garrick Theatre, London.

Henry C. Miner and James A. Herne have invited Henry Irving and his company and the members of the American Dramatists' Club to attend a performance of *Shore Acres* at Daly's Theatre this afternoon. The idea originated at the recent dinner of the dramatists in honor of Mr. Irving. It was then suggested that Mr. Herne be asked to invite Mr. Irving to attend a performance of *Shore Acres* to afford him the opportunity of seeing a typical American play.

Charles H. Ralph will produce his new farce-comedy, entitled *Jones*, at Baltimore, on Jan. 15.

L. Marion Marvin is putting the finishing touches to his new play, which is to be brought out by Marvin's Dramatic company at Shirley, Ohio, about Feb. 1, 1894.

OUR POPULARITY WIZ.

Jake Schwartz, manager of the Grand Opera House at Bryan, Tex., who also has a saloon in that city, was indicted at the last term of the County Court, tried, found guilty, and fined \$4,200 for failing to post up his fine, which he had neglected to do. The case was appealed to the higher courts, but the judgment was affirmed, whereupon a petition was put in circulation, and signed by nearly every citizen in the county, asking the governor of the State to remit the penalty fixed against Mr. Schwartz. On Dec. 26 a message was received by Manager Schwartz, stating that Governor Hong had remitted \$1,150 of the fine. There was rejoicing among Mr. Schwartz's friends, and he says that he will hereafter have his bill-poster post his license before the ink from the collector's pen dries.

A LECTURE BY JOSEPH JEFFERSON

Joseph Jefferson lectured before a large audience at Whitney's Music Hall, Detroit, on the morning of Dec. 18, his subject being Dramatic Art. Much of Mr. Jefferson's lecture has already been heard in the East and summarized in *The Mirror*. The lecturer, however, was confronted with a clergyman of Detroit, the Rev. W. W. Carson, who on behalf of the audience asked him several questions which were answered extemporaneously.

The first of these questions was: "Does an actor feel or only simulate the emotions the spectator sees?" To which Mr. Jefferson replied in substance: Some actors do feel, and others do not. Different actors pursue different systems. The question has been fully discussed by Coquelin, the French actor, who contends that the actor should not feel at all, and by Irving, the English actor, who contends that the actor should feel his part to real tears, if possible. While both of these gentlemen are perfectly correct, they are correct only in reference to themselves. Coquelin would disturb his art very much if he felt it. It is his system not to feel. Irving would disturb his acting if he did not feel, according to his theory.

For my own part, I should prefer to steer between the two courses marked out. I always feel, but I am best when the head is cool and the heart is warm. The heart should be so warm as to keep the emotions aglow, and the head should be so cool that it should not allow them to depart from the fine rules of art. Just as genius is the steed and art the driver—the steed just about to go over the precipice and lose the race with his great emotions if he were not kept back by the driver. No master of one school can prescribe rules for another actor, although he may teach them to a pupil. And we get the answer to this question from Shakespeare, who is right upon this subject: "he is usually right upon everything he has ever written. When he cautions the first actor he says: "Remember that in the very torrent and whirlwind of your passion you let go a temperance that may give it smoothness."

To the next question, "Should a play preach a sermon? Is the object to educate or to entertain?" Mr. Jefferson practically replied: The stage should do both. It certainly must entertain first, for if it does not entertain, it cannot educate. You would not go to see a bad and clumsy-acted play because it contained a good moral, and I am just as well satisfied that a great many people go to see an immoral play because it is well acted. The better play would be to entertain to the fullest and let the education be so subtle and so unperceived at the time that it has a deep effect upon the audience. A man must not be preached to when he goes to the theatre. He must not be told how he is to vote, or how much he is to drink, or to do this, that, or the other. The actor should entertain, and not degrade; and after that if he can follow with a moral from which the audience can make deductions afterward, his best will have been accomplished.

To the question, "What ought to be the attitude of any profession to yours? I am a clergyman," Mr. Jefferson said: "I am sure, sir, that the attitude of your profession is one of charity toward all. I do not wish to stand here and champion my profession. It would be better, possibly, for some one who was not in the profession to do that. I must necessarily be prejudiced, having been brought up from a child, and standing, I may say, four generations deep, for my grandfather and great-grandmother were actor and actress. Thus it is natural that I should be a little prejudiced in favor of my profession, and that I should guard it a little jealousy. There is no one who is known so publicly as the actor. You hear of other men, but aside from hearing of actors you see them. If you read of a crime or scandal connected with an actor you remember: having seen him, and at once the picture is very vivid in your mind. If you read of some one in Chicago, or New York, or some other city of another profession, let him be of the law, church or politics, you have not seen him individually, and the consequence is that the picture is not so vivid, so that everything that an actor does is clearly marked and distinctly drawn before you. If he goes wrong and transgresses, it is known twenty to one more than it would be of any one else. We are human beings, with our vices and our virtues, our good qualities and our bad, as other people; and the public ought to be satisfied if we are as good as other people, and not want us to be any better. We are no better and no worse than the rest of the world. I mean the rest of the world in that class of society. Actors, while they may not have reached, I believe, the highest point in social life, have never reached the lowest. I say advisedly, never. You may go into the slums, and where you will find those from every other profession, you do not find any of ours. Search the prisons and you will find but few, if any."

FROM THE ROAD.

Fitz and Webster played in Ohio last week. "Our business in Indiana," writes Manager Fitz, "has not been good, with a few exceptions. Our only consolation is that we find plenty of companies sharing this same sad state of affairs. Our performance makes a hit everywhere, but the universal cry is 'hard times.' It is the same out here as in the city you alluded to in last week's *Mirror*. Give them bread and meat—they don't want snow." We play in Lima to-morrow (Monday) night. The Isle of Champagne plays here on Thursday and Wang comes on Saturday, and the local manager seems quite proud of so many attractions to sandwich in between his numberless 10-20-30's. Hell play to expenses and the companies—oh, well! As a manager said the other night: "We made expenses and \$14. Have you lost any?"

COMING OF THE TOWN.

Emma Hallard, who plays the old maid in *A Breezy Time*, has been in St. Vincent's Hospital, Indianapolis, suffering from a mild attack of measles. She rejoined the company last week.

Harry Crandall writes that *A Busy Day* company closed on Dec. 16 for a few weeks only. "I close," he says, "in order to cancel one-night stands where business is very bad. I shall reorganize and resume my tour in about three weeks."

Sixty per cent. of the companies now on the road have been subjected to a reduction of salary.

Robert Irving, who played the comedy old man part in *On the Sahara*, left the company at Ballston Spa, New York.

It was rumored the other day that Lillian Russell would go on the road next month in *The Princess Nicotine*. George W. Lederer emphatically denies this, and states that this attraction will remain at the Casino until March 2.

Kitty Chestnut has closed her successful tour of Jane, in the South.

Master Walter Brister, leader of the Pickaniny Band, in *Old Kentucky*, at the Academy, was presented with a cornet by the members of the band last Tuesday evening.

A Western manager has offered to donate 120 loaves of bread a day to the poor of his city if the municipal authorities will permit him to open his theatre on Sundays.

Henry Charles Ross, known professionally as Charles Borani, and Mrs. Marjorie Kerr King, whose stage name is Ada Vita, were married at the residence of the Rev. Arthur Brooks, 209 Madison Avenue, last Tuesday afternoon, and the pair sailed for Europe on the *Paris* on Wednesday.

Dr. Horace Howard Furness is giving a series of interesting Shakespearean readings at Association Hall in Philadelphia.

Morrison's photographic studio in Chicago was destroyed by fire on Dec. 1, and Mr. Morrison informs *The Mirror* that not a photograph or a negative was saved. "Our theatrical friends all over the country," he says, "are most kind in their letters of inquiry, and we hope to have all our old people to see us in our new place." Mr. Morrison is now established in the Athenaeum Building, 15 to 26 Van Buren Street, near Wabash Avenue. Among the negatives destroyed were hundreds of great value.

The Captain's Mate, which will be brought out next season by Florence Bradley, promises to be a really remarkable scenic production. A strong cast has been selected already. The scenery will fill an entire car. Twelve real sailors and a quartette will be included in the equipment. Four wholly new mechanical effects will be disclosed, and also an invention by Frederic Roque, called *Vapour Noir*.

The Ensign company rested last week, is playing in Baltimore, and after an engagement in Washington next week will leave direct for the Pacific coast.

Frederick Standish says that he has completed his drama *The Earthquake*, dealing with the Charleston affair, and that he will appear in it, supported by a company of twenty people.

At Missoula, Mont., on Dec. 12, the District Court granted a divorce to William Bandmann from Daniel Bandmann, and decreed that the defendant should pay during the plaintiff's life the sum of \$25 per month for the maintenance of their children. Further than this, Bandmann deems his property in London to his divorced wife, and upon her death the title shall revert to their children. The divorce obtained by Bandmann against his English wife has been set aside for irregularity, but before this he had married in Montana Mary Kelly, an actress in his company. Immediately after the decree in favor of the English wife had been granted, Bandmann and Mary Kelly presented themselves before the judge who ordered the decree and were married by him.

Governor Flower declined to pardon Ellen Cummins, who was sentenced on Dec. 10 to twenty days in the city prison for stealing a diamond lace pin from Mrs. Gertrude Cummins. The Governor said he could not grant a pardon in a case where the term of imprisonment was less than one year and guilt had been shown.

The management of the Hagenbeck trained animal show at Tattersall's will give a special performance to-day (Tuesday) beginning at ten o'clock a. m., for the newsboys of New York. Not a ticket is to be sold, and only newsboys are expected to be present. Professor Tonello's band will conduct the newsboys from the City Hall Park up Broadway and Seventh Avenue to Tattersall's, and the full performance, which is impossible at a regular entertainment on account of its length, will be given.

Beatrice Hamilton (Mrs. E. R. Peiper) was knocked down by a cable car at Broadway and Twenty-ninth Street last Tuesday evening, as she was crossing the street to meet her husband, with whom she had an appointment at the Gilsey Home. She was taken to that hotel in an unconscious condition, and after restoratives had been applied she was taken to her residence, 1,426 Broadway. A physician found that her hip had been dislocated, and that she had received several contusions, but he did not think the accident would result seriously. Mrs. Peiper is a member of Nellie McHenry's *A Night at the Circus*.

Charles F. McCarthy, the popular comedian of Edward Harrigan's company, is enjoying a vacation during the run of *Old Lawyer*. There is not a suitable character for Mr. McCarthy in the piece and Mr. Harrigan has retired him temporarily on full salary rather than cast him for an inferior part. This is a flattering and substantial proof of the esteem in which Mr. McCarthy is held by Mr. Harrigan.

**America.—The Voyage of Susette.**

Spectacular comedy by Chivot and Dubu. Adapted by Charles A. Byrne and Louis Harrison. Produced Dec. 23.
 Maurice Merrill George C. Boniface
 Andre Nelson Wethercroft
 Georges J. W. Pigott
 Verdun Harry Davenport
 Baldwin Butterfield Max Fignan
 Oscar Pasha J. W. Shannon
 Don Griswold Vincent Serrano
 Correspondent Charles W. Duncan
 General Zephyrus Joseph Adams
 Susette Sophie Martinot
 Core Maxine Elliott
 Paquet Ennec Vance
 Mrs. Butterfield Agnes Paul
 Le Rival Lee Lester
 Z-sous Annie Errol Boyd

The name of T. Henry French has become associated with an idea of costly and elaborate treatment of the stage pieces he picks out for entertainment. His management of the American Theatre, started successfully and sensationally with *The Prodigal Daughter*, was marked by a dazzling production of a piece called *The Voyage of Susette* on Saturday night.

The event was graced by a great audience, among whom were the familiar first-nights, and the result will again pay Mr. French for his peculiar enterprise and his expenditure. People will go to see *The Voyage of Susette* because, extrinsic of the play itself, which is but a thread upon which are hung many stage ornaments, the spectacle is one of the most amazing ever put on metropolitan boards.

The Voyage of Susette, originally the work of Chivot and Dubu, was successful in Paris as a musical comedy. Adapted and melodramatized by Charles A. Byrne and Louis Harrison, with its music eliminated, it is now a spectacle in movement resembling *Around the World in Eighty Days*, but more diversified in its pictures and its supernumerary people than anything of the kind ever seen.

The plot, though simple, might have furnished interest in another sort of a play, but it is buried beneath the load of spectacular and unrelated matters that characterize and furnish the main interest of Mr. French's production.

The ten scenes presented are all handsome and elaborately furnished. In the first act, on the quay at Barcelona, a pretty ballet of fish boys and maidens is introduced, and the Picchiani family of acrobats appear. This family consists of three girls and a boy, whose feats of strength and skill are marvelous.

During the second act occurs perhaps the most handsomely illustrated ballet ever seen in this city. It is called "the ballet of the four seasons." The costumes are elegant, happily suggestive and poetic, while the figures described are charming and the dancing skilfully and skilled. Here also is introduced Tessima Magham, a *premiere* of most graceful ability. In the circus an old-time pantomime is cleverly performed, and Miss Claude Capstone, called "the queen of the air," gives a startling and original performance on the trapeze. Her act is quite unlike anything hence seen here and is marvelous in its acrobatic art.

A glance at the cast shows Mr. French's enterprise in gathering his company. Mr. Boniface looked wealthy as the Persian merchant, but he spoke his lines with all the audible pumping effect that used to perturb provincial tragedy, which no Persian merchant at ease with the world and in comfort could do. Mr. Wethercroft was a good son, though his atmosphere was that of Broadway rather than of the orient.

Harry Davenport was capital as Verdun. Max Fignan displayed his transitional comic ability to excellent advantage as the medicine man. J. W. Shannon as the pasha was very amusing, has comic border of whiskers adding grotesquely to his efforts. Mr. Serrano, with much to do, did most of his work excellently. J. W. Pigott was capable as Andre's servant. Charles W. Duncan was the tragedian, and whether in evening dress or in the jewelled splendor of his privacy, he was a sight that dazzled.

Sophie Martinot, with her usual pretty and charming affectations, was the Susette. Maxine Elliott was a comely figure as the freed slave in love with Andre. Ennec Vance was a pert and vivacious maid servant, and the others of the numerous company filled the requirements.

The closing scene showed an unusual assemblage for a theatre in the form of a circus parade, with band, chariots, animals and appropriately tricked-out persons. The quadrangular display included a performing elephant. The programme also promised "a marvelous donkey, who will sing 'After the Ball.'" This particular donkey did not appear, but the general public supply of donkeys still adhered to this song is so great that there was no audible expression of disappointment.

Bijou.—A Country Sport.

Spectacular in three acts by John J. McNally. Produced Dec. 25.

Harry Hardy Peter P. Dailey
 Con. Connolly John S. Sparks
 Ed. W. Washington Richard Carle
 "Andre" Little Alvyne
 "Core" Ed. A. Buckley
 "Z-sous" James F. Callahan
 Maxine Elliott Ada Lewis
 Sophie Martinot Agnes Paul
 Maxine Elliott Maxine Elliott

A Country Sport came to town yesterday to spend the Christmas holidays at the Bijou. The piece has as the advance agent might term it lots of "ginger," and there is not a dull moment from start to finish. In-

deed, no performance could be dull with two such clever people as May Irwin and Peter P. Dailey in the cast.

It was, presumably, from the hit that Mr. Dailey made in a similar character in *A Straight Tip* that John J. McNally derived the idea of fitting him with the title role in *A Country Sport*. Mr. Dailey is certainly very much at home in the part, and his gay and rollicking comedies certainly amused the audience.

As is the case with most farce-comedies, the plot of the piece is merely a framework, to be filled in with the fun and specialties provided by the various performers. Harry Hardy has been left a fortune at Johnson, on the Hudson, on condition that he lives up to certain exactions of his uncle's will until he has reached his majority. One of these conditions is that he prove himself a thoroughbred. There are two guardians appointed in the will—a vivacious old Irishman and a greedy old soldier—both anxious to secure the fortune on their own account.

Accordingly one of the guardians employs an alleged clergyman to take young Hardy to New York and fit him for a religious career. The tutor turns out to be a bungo-steerer, and proceeds to make things lively for all concerned as soon as he gets his protégé on the Bowery.

The last act takes place at the New York residence of Con Connolly, one of the guardians. It is universally conceded that Young Hardy has proved himself a thoroughly-bred sport, and he is granted permission to take possession of his fortune.

Of the supporting cast John G. Sparks is quite funny in his Hibernian characterization of Con Connolly. Ada Lewis is as ludicrous as ever as a typical tough girl. Agnes Paul is both comely and competent as Gladys Connolly. May Irwin's offhand drolleries keep the audience laughing throughout the performance. Her various specialties in conjunction with the parades of Mr. Dailey and the selections of the Garden City Quartette were received with deserved applause.

Other performers include Frank R. Jackson, Richard Carle, Little Alvyne, Ed. A. Buckley, James F. Callahan, Carl A. Mards, Robert Carter, George S. Gates, George Lillard, May Levigne, Freda Deppe, Kathleen G. Warren, Florence Thornton, and Lydia Darnell.

Star.—Africa.

Musical comedy, in three acts, by Clay M. Greene and John C. Cheever Goodwin; music by Randolph Cruger. Produced Dec. 26.

Maurice Merrill John A. Colman
 Matthew Miller Charles H. Hooper
 Moses Merrill Charles J. Stine
 Alexander Mudge H. W. Frillman
 Core R. J. Jose
 Georges McAllister Thomas Lewis
 Miss Belligan William Vidaq
 Hugo Jungs E. C. Jobson
 Mark Macmillan C. B. Wheeler
 Monyadi Gus Hartman
 Mr. Abdallah George Thatcher
 Grimes Helen Byron
 Mabel Merrill Henrietta Byron
 Blanche Hayden Florence Raymond
 Miss Eva Mudge Madge Ellis
 Madame Maddie Hilda Hollins
 Queen Grimes Queen Grimes

The spectacular comic opera, *Africa*, is the attraction at the Star Theatre this week. The libretto emanates from Clay M. Greene and J. Cheever Goodwin, and Randolph Cruger composed the music. The opera was originally brought out in San Francisco last June. Since then it has proved a popular road attraction.

The story is that of a college graduate, Maurice Merrill, who entertains a burning desire to explore Africa, having exhausted all his other ideas of doing something unusual.

At the outset he lands with a number of college chums at his father's country seat on Staten Island, where he gradually informs the old gentleman of his project. After vainly trying to dissuade Maurice from undertaking his exploration scheme, the father summons Dr. Thatcher, an expert in insanity cases. Through some misunderstanding the messenger arrives with George Thatcher. After considerable difficulty the master succeeds in convincing Merrill, pere, that he knows nothing of insanity whatever. Nevertheless Mr. Thatcher decides to assist in curing the college youth of his ambition to invade the wilds of Africa.

Accordingly all concerned take the young man on a packing cruise, and ultimately land him on an island owned by his father. The island has a sugar plantation, but otherwise consists of a long stretch of wooded land. All his college friends go along, and do their best to persuade young Merrill that they are living among the Hottentots. Some of these boys get themselves up in outlandish rigs to represent Zulus and Hottentots, while Thatcher himself poses as the Prime Minister of King Tipoo Tip. Maurice is made to undergo all sorts of tribulations. He comes to the conclusion that exploring Africa is rather too hot work for him, and informs his father that he prefers to return to civilization. When he is informed ultimately how he has been hoodwinked, he concludes that he must have been out of his senses for the time being, but everything is set right, and the party of bogus explorers return to their native heath in a thoroughly happy frame of mind.

The music is of the popular order, and many of the melodies appeared to please the audience. George Thatcher is funny in the first act, but he is soon to the best comic advantage as the Prime Minister, which gives him full scope for grotesque antics in a ludicrous make-up. John A. Coleman proves himself an amusing comedian as well as a versatile singer and dancer in the part of Maurice Merrill.

The supporting company includes Charles H. Hooper, H. W. Frillman, Charles Stine, Thomas Lewis, E. C. Jobson, John Daly, the Hesley Brothers, Hilda Hollins, Blanche Hayden, Gertrude Reynolds, the Byron Sisters, Jennie Scott, Florence Raymond, Madge Ellis, Julia Raymond, Maudie Forbes, Eddie Parker and a large chorus.

The costumes and scenic accessories are quite effective. The specialties introduced in the second and third acts are the most entertaining features of the performance.

Fourteenth Street.—The Road to Ruin.
 Holcroft's old comedy, *The Road to Ruin*, first acted a hundred years ago, was revived at the Fourteenth Street Theatre on Monday by the Drew Comedy company, with Mrs. John Drew as the Widow Warren.

Mrs. Drew has passed three score years and ten, but she still plays with an exuberance of spirit that would do credit to an actress one-third her age. Her Widow Warren is no mere performance, but a genuine character, spontaneous in every impulse and action, innately comic and coquettish. This distinguished actress, familiar to old staggers, but new to the majority of those that frequent the theatre to-day, in *The Road to Ruin* gives one of the most artistic and entertaining characterizations in her varied repertory. Her frank but futile efforts to seem a girl, to steal from her own daughter the love of Young Dornton, and to simulate emotions with which she is unacquainted, produced yesterday the heartiest enjoyment.

Most of Mrs. Drew's contemporaries have either left this world or its stage. She herself will not be a star among us for many years. If any one has not yet seen her as the Widow, he should not neglect the present opportunity.

The play is well performed at the Fourteenth Street Theatre. George Osbourne catches the spirit of the part of Mr. Dornton admirably; Clarence L. Holt is a handsome and a clever Harry; Sidney Drew is seen to his best advantage as Goldinck; Al. Harris is a good Mr. Silky, Mrs. Sidney Drew, while somewhat mature for the part of Sophia, acts ingeniously, and the minor characters are well represented.

Lyceum.—Sweet Lavender.

It is five years since *Sweet Lavender* was first acted at the Lyceum Theatre. Since then it has been in the repertory of the stock company, and has been played occasionally on tour. It was revived at the Lyceum on Thursday as a stop-gap between *An American Duchess*, which failed to run out the six weeks allotted to it, and Paul M. Potter's *Our Country Girls*, which is to be presented on Jan. 3.

Sophy performed at this house is better suited to its stage, a company, or its audience. Refined in sentiment, musical in significance, and soft in atmosphere, it is to the best element of this, while it is never so vital as to distract. Much, it is, nevertheless, near enough social problems to occasion reflection and discussion.

The new members of the cast are E. J. Ratcliffe, who plays Clement Hale earnestly and romantically; Bessie Tynes, who is sufficiently tender and clinging in the title role, and Eugene Ormonde, who makes a seemly Dr. Delaney.

As Dick Phenyl, the wine-quailing and soft-hearted old chum of Hale, Mr. LeMoyne is seen at his best. His performance of the part evokes many laughs and not a few tears. Miss Cayvan and Mr. Kelcey play conventional and not important characters with discretion.

Hermann's.—Vaudeville and Sketches.

Manager J. M. Hill has made his new venture at Hermann's very successful by providing excellent entertainment at popular prices. The cosy theatre is regularly crowded now-a-days, and this, of course, will prove to be the banner week under the new regime.

The vaudeville part of the entertainment is kept up to a standard that makes it continually diverting, the bill every week presenting a number of the cleverest performers in this line in New York.

Sydney Rosenthal's travesty of the hectic French drama has made a great hit at Hermann's, and it will probably run until that author has something clever to replace it. It is called *The Fringe of the Froth of the Crust of Society*, and Mr. Rosenthal never concocted anything more amusing. It is quite evident that his forte lies in this sort of work.

No small measure of the success of this burlesque, however, is due to the comic ability of its interpreters. Kate Davis is very funny as the woman with a past; Ed. J. Connolly is clever as the impetuous lover; Jacques Kruger is droll as the guileless benefactor; and Miss Galloway as the maid and Mr. Fitzgerald as the knowing friend ably assist in the fun.

Broadway.—Robin Hood.

The popular Bostonians presented the equally popular *Robin Hood* at this house last evening, and the opera was never rendered with better spirit. The charming music is still potent to please and the genuine humor of the libretto is as effective as ever.

Every member of the cast was warmly welcomed, and the favorite airs had to be repeated frequently. Edwin Hoff, as Robin Hood, sang with vigor and spirit; Eugene Cowles' fine basso was again heard to advantage. W. H. MacDonald repeated his former success. As the Sheriff of Nottingham, H. C. Barnabee displayed all the unctuous humor with which he has made the characterization famous. Jessie Bartlett Davis looked charming as Alan-a-Dale and her sweet voice seems to have grown more agreeable.

The costumes were picturesque, and the scenery elaborate. The audience was large and most generous with applause.

Robin Hood will be presented for three weeks, and then The Bostonians will give *The Maid of Plymouth*, their latest opera, by Clay M. Greene and Thomas P. Thorne.

Star.—Don Caesar de Barzan.

On Wednesday night last Alexander Salvini changed the bill at the Star, presenting D'Enery's *Don Caesar de Barzan* to a large and well-pleased audience.

Mr. Salvini has frequently been seen in

this, his favorite character, yet he is greeted by the same large and enthusiastic audiences, who never tire of witnessing the fortunes of the easy-going *Don Caesar*. Maud Dixon is seen at her best as Lazarilla, her charming and graceful portrayal of the unfortunate boy being very pleasing. William Redmund as the King gave an acceptable performance, while William Harris was rather a stony villain as *Don Jose de Santarem*. Eleanor Moretta made a pretty Mariana. Friday night Mr. Salvini again changed the bill doing *Zamari*.

Koster and Bial's.—Vaudeville.

Features new and old, but all of the very best description, form the holiday bill at Koster and Bial's. Bessie Bellwood has leaped into popularity; Sandow's magnificent exhibition of physical power is a never-failing source of wonder and admiration; while Clara Qualitz and Clara Neumann, Wood and Shepard and the Glitteretti costume to give pleasure. The novelties this week are the Crescendos, amusing electrical clowns; Miss Raye, an agile eccentric dancer; August Dehli in his trapeze specialty; the Biard Sisters and others.

Grand Opera House.—The New South.

The New South opened an engagement at the Grand Opera House yesterday afternoon before a good audience. This play, which has been seen at several city theatres since its original production here at the Broadway, illustrates a strange condition of social affairs in the South in a most dramatic way. It is excellently acted by the company headed by John R. Grismer and Phoebe Davies, and ought to do a good business at this theatre this week.

At Other Houses.

Large audiences are enjoying *Old Lavender* at Harrigan's. The play gives Mr. Harrigan his best opportunity.

The new style of entertainment at the Imperial Music Hall is proving popular. Frank Dupree's burlesque is happily interspersed by Jack Burnham, Celia Ellis, Hattie Starr and others, and the vaudeville features are bright and amusing.

Princess Nicotine entered upon its sixth successful week at the Casino yesterday.

The Councillor's Wife will be performed for the last time at the Empire next Monday night. On Tuesday night *Sowing the Wind* will be produced at this house.

It is hardly possible that even a holiday week can increase the patronage of Charley's at the Standard.

At Palmer's a great crowd enjoyed *Charley's* yesterday and last night, and this will be a week of the favorite burlesque.

A Woman of No Importance is preparing at the Fifth Avenue.

Mr. Willard's acting, ably supplemented by that of his excellent company, delights large audiences in *The Professor's Love Story*, at the Garden.

In Old Kentucky is a capital holiday bill at the Academy.

This is the last week of Mr. Irving's engagement at Abbey's Theatre. Last night he repeated *The Merchant of Venice*. This evening and Wednesday Nance O'Neil, with Miss Terry in the title-role, and The Bells will be presented. Thursday night Olivia will be given, and on Friday *The Merchant of Venice* will be repeated. A special bill will be arranged for the farewell night.

Hagenbeck's exhibition of trained beasts is a capital holiday show at Tatherall's.

Patent Applied For, Elmer E. Vane's new sensational play, was presented yesterday at the People's. It will be noticed in these columns next week.

A Ring of Truth is at Jacob's, Eagle's Nest is at the Park, Shore Acres is at Daly's, and a strong variety bill is at Pastor's this week.

THE BROOKLYN THEATRE.**Aristocracy.**

Aristocracy was warmly welcomed by a large audience on Monday night. This is the first appearance of the play here. The company is a very capable one, and includes Blanche Walsh, Josephine Hall, Mary Thompson, A. S. Lippman, Louis Mason, Frederick Bond, besides Helen Tracy, Neil Warner, Bruce McRea, S. Miller Kent, J. C. Beckstone, H. W. Montgomery, and Harold Howard. Next week, Mandie Mason in *Friend Fritz*.

Empire.—Playmates.

Bessie Bonhill in *Playmates* was greeted by a large and appreciative audience last night. Her specialties were excellent and her acting enjoyable. The appearance of Signor Barelli, instrumentalist and violinist, was very satisfactory. The support accorded shows a very capable company.

Married.

KIRKLAND-BAMPFIELD.—Harde Kirkland and Louise Bampfield, at Lexington, Ky., on Dec. 25.

KINGSTON-VON SERGER.—Samuel P. Kingston and Milford E. Von Segger (Alice Gray), on Dec. 26, by the Rev. Jonathan W. Daily, pastor of the Centenary M. E. Church, Jersey City.

MOSS-KING.—Henry Charles Moss

THE USHER



Estimates of the number of persons and of companies engaged in the theatrical business in the United States are usually wild guesses. I do not think that the census takers were ever instructed to get statistics of this kind; at all events, there are no data on the subject in the national census department.

The latest estimate has been made by the *Washington Post*, which neglects, however, to state upon what information its computations are based.

It says there are 2,000 traveling companies in this country; "it is safe to presume" the average nightly receipts of these companies are \$500 each; the weekly average is \$2,500; the average season is forty weeks, consequently the 2,000 companies in that time take in (at the rate of \$2,500 a week) gross receipts amounting to \$12,000,000.

According to my contemporary's remarkable figures every one of its 2,000 companies averages gross takings of \$122,000 on the season. Estimating each company's share to be 20 per cent. of this, its net receipts are \$73,600. Allowing \$1,200 a week as the average of expenses (there's no harm in being generous, with the *Post's* example before us) there is left the snug little profit of \$65,200 for each one of the 2,000 managers of the 2,000 companies.

This illustration shows the absurd unaccuracy of the *Post's* estimate.

At a fair calculation the number of traveling companies has never exceeded 200 in any season, and that is allowing for all the regular companies that habitually spend a week in a one-night stand, and for all the over-road "shows" and for all the peripatetic pirates, in addition to what may be properly termed the regular touring attractions.

At the present time the number of companies on the road does not exceed 400, at a liberal estimate, although there were a good many more at the beginning of the season. Proof? The Mason's States Ahead Department, which filled six columns a few weeks ago and has now diminished to four and one-quarter columns, through the thinning out of the traveling contingent.

The average nightly receipts are not \$500, and can never a sum so large as that even in the first time. I should not like to venture a guess as to the average receipts this season.

The average theatrical season is not forty weeks. The longest season of the majority of stars and companies is thirty weeks.

Apply the test of these conservative modifications to the *Post's* grand total and see what losses will come to the magnificent sum hundred and twelve millions!

Physically speaking, Sander is probably the most interesting man that has ever visited New York. It is necessary to attend one of his private sittings in the dressing-room at Koster and Bial's in order to appreciate fully his wonderful muscular development—a development that can be compared only to that of the ancient athletes of the olympian games, whose magnificent proportions have been perpetuated in the art of Greek.

Sander does not present the aspect of physical or specific development shown as the result of training by pugilists, runners and other classes of professional sporting men. The grace and the beauty of it is its harmonious symmetry.

Every muscle and sinew in his body has been brought to the point of fullest growth, and when the strong man stands before you in his dressing room under a cluster of electric lights, his hard flesh glistening and every muscle at a tension you cannot help thinking of the gladiators of old and of the grotesque strength of the arena.

Sander pursues a course of daily exercise that somewhat resembles that described in the Clichy System. He does not pay much attention to diet, except that he eats several pounds of rare beef after his performance. As for walking, he does little of that, his perambulations rarely exceeding a mile a day. He keeps himself in condition by a series of simple yet scientific exercises, practiced regularly.

Artists and sculptors are often heard to complain that the type of perfect man is extinct, and that they are obliged to rely for their models upon lifeless antique forms. If a sculptor like St. Gaudens could induce Sander to pose for a statue he would be able to prove that the ancients did not enjoy a monopoly of the perfect physical model.

The Musical Art Society, recently incorporated, has for its object the educating of singers and the giving of concerts with a view to improve musical taste.

Numbers of well-known citizens and musical people have interested themselves in this movement, and I am told that there is

plenty of money pledged to carry out its aims.

Did you ever reflect how much easier it is to enlist interest and capital in the propagation of musical art than it is to secure the slightest encouragement for dramatic art?

Hundreds of thousands of dollars are spent annually in this city alone for the maintenance of opera, orchestral concerts, and other high-class musical institutions.

There is scarcely a city in the United States of more than 50,000 population that does not in one form or another pay a large annual subsidy to musical art. And this is done quite unselfishly and often quite spontaneously.

Millionaires in various cities have endowed conservatories, orchestras, schools and conservatories. Other public-spirited men have founded splendid halls—veritable temples of music.

And yet, up to the present time, it has been impossible to persuade one millionaire, or any association of lovers of the drama, to give one dollar's worth of encouragement to founding an endowed theatre, devoted to the dramatic art and independent of all commercial considerations; or to establishing a genuine school of acting; or even to encouraging any individual manager or any star whose aspirations are to do something creditable in the direction of improving the standard of public taste.

Why is it that music has received so much more help? Does it mean that the drama is further removed from the hearts of the people?

I think not. The theatre was never so popular as it is to-day. It has a strong grasp on the people's affection. But the fact remains that it does not inspire a feeling of intelligent helpfulness. Why?

Unless the absurd State tax on theatrical companies is repealed speedily there will be no theatrical performances in Philadelphia outside of the city of Philadelphia. In point of fact, a number of theatre managers have already cancelled their dates, as it is out of the question to pay the license demanded.

The new license tax is founded upon a statute forty-three years old, which, until this season, has not been enforced in all its provisions. That statute, although in force to-day, represents merely the expression of the unabashed prejudice against the theatre that existed when it was first inscribed on the books of the Commonwealth. The sentiment that caused it to exist long ago, and it ought to be wiped out without delay.

According to the act in question the theatre tax is \$500 in Philadelphia, and \$200 in Allegheny County. In all other counties it is \$50, and a company must either pay \$50 in every county visited, or \$1,000 cash down for a state license, good only for one year. The law is preposterous and prohibitive.

Laura Schirmer-Mapleson has accepted Manager Fred Whitney's renewed offer. On Saturday she signed a contract whereby she will remain the star of the Fencing Master for the rest of the season.

This conclusion of the matter was foreseen in last week's *Mason*. It is a victory for genuine artistic merit over "bluff" and meanness.

The *Mason* has already expressed its views regarding the unprofessional treatment to which Madame Mapleson was recently subjected, and it is unnecessary to refer to that subject now.

AT FORTY MILES AN HOUR.

The *Sedalia, Mo., Beacon* of Dec. 17 tells an interesting story of a charitable act performed by members of a Jane company not identified.

The writer of the incident was on a Chicago and Alton train with the company, en route from St. Louis to Chicago. On the train was a brakeman who had been injured. He was on an improvised couch in the forward car. The leading actress of the Jane company went forward with a companion to see the injured man, and upon returning to the Pullman coach in which the company was traveling she organized a "benefit" for the brakeman. A curtain was stretched across one end of the car, and various members of the company performed while the train was rushing along at forty miles an hour. So many of the passengers on the train paid two dollars each for the privilege of witnessing the entertainment that a handsome sum was realized for the poor fellow on the couch, and no one seemed so happy over the result as the actress who was responsible for the charity.

A SURE THING.

Edward H. Allen, manager of Allen's Grand Opera House at Washington, D. C., is a man who has the courage of his convictions. In conversation with a *Mason* reporter, Mr. Allen said the other day: "My offer to deal with successful attractions on a basis of certainty to them may be an unusual one but it goes. I know that Allen's Grand Opera House when opened under my management will be a model of elegance and comfort, both for the actor and for the public. I have at an enormous cost secured control of the property on Pennsylvania Avenue, adjoining my theatre, and operations are now under way to build a magnificent lobby leading direct to the auditorium. I do this to save my patrons the trouble of going around the corner and up a few steps. Why should I not go a little further and back my judgment on an attraction?"

NOTICE TO MANAGERS.

New credentials for 1894 have been issued to all authorized correspondents of THE DRAMATIC MIRROR, dating from Jan. 1. The credentials for 1893 expire on Dec. 31, after which managers are requested not to recognize them. The new credentials have the figures "1894" conspicuously printed in the left hand upper corner.

PROFESSIONAL DOINGS.

Jean Stuart has just returned from Chicago, where she has been spending some time.

The Supreme Court at Buffalo will soon hear arguments in the Rochester Musee case. The question at issue is whether the manager of that house is liable to a fine of \$500 for giving a Sunday performance. The statement of facts agreed upon recites that on a recent Sunday, among other features of a performance given at the Musee, Dorothy Morton and others sang songs, copies of which are set forth in the papers in the case.

The suit brought by Sadie Stringham against W. C. Anderson, manager of the Jolly Old Chums company, to recover salary and fare from Kansas City, has been compromised. Miss Stringham has been engaged for the character part in the comedy Mrs. Grundy, Jr.

Another Man's Wife, Fitzgerald Murphy's new society play, will open its season in Jersey City at the Opera House next Monday afternoon, under the direction of Collin Kemper and the author. A strong company has been engaged with Helen Russell for the leading role.

Thomas O'Brien and wife, known on the stage as O'Brien and Redding, have sued Rogers Brothers and company, in the Boston Municipal Court, to recover \$1,000 for an alleged breach of contract. The plaintiffs claim that the defendants agreed to engage them for a season of thirty weeks at a salary of \$125 a week, and that at the end of ten weeks terminated the contract without excuse. The defendants claim that the contract was terminated by request of the plaintiffs.

Hardie Kirkland and Louise Banfield, the former manager, and the latter a member of the Blue Grass company, were married at Lexington, Ky., on Dec. 18. The event was quite a surprise to the company, as Miss Banfield had been with the organization but a week. After the performance of Blue Grass, the company repaired to the Phoenix Hotel upon invitation of Mr. Kirkland, and enjoyed a banquet. Toasts were drunk and the newly-wedded pair were wished life-long happiness.

Toledo is excited over the prospect that a handsome new opera house may be built in that city by A. M. Woolson, whose enterprise needs only the encouragement of the leading citizens, which seems to be assured. The project has gone to the making of plans for the erection of the house at Oak and St. Clair Streets. It is intended to erect one of the handsomest and most complete theatres in the West.

A mortgage was filed last week in the County Clerk's office at Louisville. The scenery, wardrobe, music and properties of the Fay Templeton Opera company were pledged as security for \$500. Charles S. McLellan is the mortgagor, acting in the capacity of attorney for George B. McLellan, the owner of the company. The mortgagors are Lillie Limanson, William Blaisdell, Henry J. Meyer and Annie S. Meyer. They are members of the Templeton company. It is expressly stipulated that the mortgage shall hold good all over the United States and Canada. It is said that the deed was given to secure salaries due to the persons named.

A benefit to Michael Shea will be tendered under the auspices of Lodge No. 23, B. P. O. E., of Buffalo, on New Year's eve. Mr. Shea's Music Hall was recently destroyed by fire, and he being unfortunate as to insurance, was left in a bad way pecuniarily. Mr. Shea has favored the Elks of Buffalo in many ways, and in arranging this benefit they desire to show their appreciation and esteem for him. Music Hall has been secured for the event. Alphonse Mayer is chairman of the ticket committee, and any contributions may be sent to him.

Wife for Wife will be presented on a large scale next season, with everything new in the way of scenery, costumes, effects and printing. Among the features will be plantation scenes introducing a troupe of negroes.

Samuel P. Kingston and Millicent E. von Seggern (Ethel Gray) were married by the Rev. Jonathan W. Daily, pastor of the Centenary M. E. Church, in Jersey City, last Wednesday.

D. C. McCarthy has sued Hitschler and Speck, proprietors of the Standard Theatre, Philadelphia, to recover damages for an alleged breach of an agreement by which it is claimed that the defendants agreed to produce a play by the defendant called *The Dutch Detective*, to pay him a royalty for its use, and to employ him as the leading actor in it. The defendants say they do not know McCarthy, and deny any agreement. Mr. Speck says that last Spring McCarthy, who was a stranger to him, called on him, and after telling a story of ill luck, said he had a play called *Midnight*, which required a company of only five persons. Speck says that as a matter of sympathy he offered to read the play, and did so, but finding it worthless sent it back to McCarthy, suggesting changes in it; that McCarthy revised the play, and returned it to Speck with a request for a loan of \$100, whereupon Speck returned the manuscript, and saw him no more.

S. E. Mullin now has the sole management of the Lighthouse Theatre, at New Haven, Wash.

The Rosenfeld Brothers' Olaf company opened its road season at Philadelphia yesterday. There are sixty persons in the organization. The principals are Minnie Seligman-Cutting, Charles B. Hanford, Ellen Burg, R. F. McClannan, Frank Lander, Robert L. Cutting, Jr., James Kearney, Gilmore Scott and L. F. Gottschalk, stage manager.

In consequence of the illness of Sadie Martinet, Mabel Amber rehearsed the title-role in *The Voyage of Suzaette* at the American Theatre the early part of last week. Miss Martinet reported for duty, however, on Thursday.

Scrofulosis

is Disease Germs living in the Blood and feeding upon its Life. Overcome these germs with

Scott's Emulsion

the Cream of Cod-liver Oil, and make your blood healthy, skin pure and system strong. Physicians, the world over, endorse it.

Isn't it funny that

Skinned by Scott's

Skinned by Scott & Brown, N. Y. All Drugs.

Alice Pixley joined Shore Acres in Newark, N. J., Dec. 18, taking Katherine Grey's place as Helen.

Several Chicago papers have announced that Ernest Elton intends to go to England. Mr. Elton denies this, and says he has interests that will keep him in this country.

Charles Townsend's new farcical play of Captain Racket, in which the author-actor is starring through the South, is meeting with favor. It is in three acts.

Irene Rae, who used to be the understudy of Anna O'Keefe in *Panjandrum*, has joined *1912*.

The burlesque to be given at the Lamb's private gambol on Jan. 7 is entitled *In Missouri, Maude and Georgia and the Rest of the Country*. It is by John E. Kellard. John E. Kellard is to be the colle.

The Diamond Breaker, which is said to have done well this season, will play Grand Rapids, Mich. next week and then lie off in Chicago two weeks while new mechanical effects are being built and new scenery is prepared. The company will reopen at the Academy of Music, Chicago, on Jan. 26, and after playing return engagements Eastern close at the Grand Opera House in this city.

Eddy's *Squib* says that Adelaide Fitz Allan has replaced Marie Burnes in *Maine and Georgia*. Miss Fitz Allan has not replaced Miss Burnes; she has succeeded her.

A special matinee will be given at the Empire Theatre on Tuesday afternoon, Jan. 16. It will be for the benefit of the Virginia Day Nursery. The programme will be announced later. The board of managers consists of Mrs. Arthur M. Dodge, Mrs. Richard Irwin, Mrs. John Sloan, and Mrs. Rosalie Rapallo.

Thomas W. Keene is to write a series of articles entitled "Reminiscences of the Stage." They will be published in a magazine, and may afterwards be made into a book.

The Theatrical Managers' Association of the United States was dissolved last Wednesday. It was organized in May 1890 by A. M. Palmer, Frank W. Sanger and others to protect managers from the oppressive provisions of the Interstate Commerce law. A fund of \$700 on hand was turned over to the Actors' Fund.

Judge McAdam, of the Supreme Court, has granted a divorce, with \$50 a month alimony, to Mrs. Samuel F. Kingson, professionally known as Matine Gentry.

Smith Turner, of the Southern company, playing *The Fast Mail*, writes that business is not so good as it was last year, but that full salaries are paid promptly and handsome remittances are regularly sent to Mr. Carter.

George App, of William Dunlevy's Little Tycoon Opera company, appeared in that opera for the one thousand and five hundredth time at the Opera House in Augusta, Ga., on Dec. 18. Mr. App has been a member of the various companies playing *The Little Tycoon* since 1890, starting at the Temple Theatre, Philadelphia, where the opera was first produced. He has appeared in it more times than any other person, and on the occasion referred to was congratulated by the members of Mr. Dunlevy's company on his record.

Edward L. Bloom writes that Herrmann's tour in the South, which terminated last week at Louisville, has been the most successful in his career in that section. Bloom was crowded everywhere, and it was admitted that Herrmann gave the best entertainment in his history. In Memphis Herrmann was booked to play at the Lyceum, but owing to the burning of that house was forced to remain till Thursday and Friday nights. He gave two performances at the Grand Opera House on Saturday to over \$2,100 receipts, said to be the largest business known there at regular prices on that day. Herrmann is in St. Louis this week, and will spend next week in Cincinnati.

Edward J. Abram, manager for Lewis Morrison, encloses to *The Masons* a letter from Alex. Simon, of Brenham, Tex., stating that the Leslie Davis company, which appears in that town two nights in October, but did not play *Faust* or *The Girl I Left Behind Me*, as has been stated.

Warren W. Ashley will not have the *Or*. *Else Adair*, a three-act comedy. Specialties to be introduced, nine people. Send manuscript to Vina Hotel, Broadway and 16th Street, care Walter Vanderlip.

Authors: Attention!—Wanted, for *Else Adair*, a three-act comedy. Specialties to be introduced, nine people. Send manuscript to Vina Hotel, Broadway and 16th Street, care Walter Vanderlip.

IN OTHER CITIES.

PROVIDENCE.

Maria James and a capable co. presented Delmonico's at the good houses at the Providence Opera House 24-25. Popular Harry Callender, tenor; his courteous assistant, C. C. Collin, and stage manager, William F. Davies, of the Providence, were given a benefit by Manager Morrow, west of us. Mr. Foster of Texas was the conductor, and drew fair houses. The orchestra, under Professor Willis Wendorfchauser, introduced an exceptionally bright musical programme, and the stage hands gave an exhibition of some cutting-at each performance. W. H. Chase in *Bohemian John* and *Probation* is the offering for Christmas week, and a noteworthy engagement is assured.

The Victoria, with Thomas E. Murray as the star, furnished a good entertainment for patrons at H. F. Koch's Opera House 21-22. Ada Bothmer's dancing was a pleasing feature. Attendance good. Captain Burns U. S. A. will be seen for the first time here 25-26.

Tickets of Lothrop's Opera House were given a taste of the legitimate 24-25. Ingomar, by the stock co., with E. P. Sullivan in the title role and Martha Conaway as Parthenia, was the hit, and the presentation was far ahead of anything ever seen at this popular priced house. As Ingomar Mr. Sullivan gave a forcible performance; his reading was clear, while his impersonation of the savage barbarian was vigorous and thrilling. Miss Conaway surprised her admirers by her finished and artistic portrayal of the character of Parthenia. The piece was nicely staged, and the attendance good. Edith Crofts will be still present *A Chattered Life*-25.

At the Westminster 21-22 the Marie Saenger Burlesque gave a bright and glistening candlestick bill. City Club 25.

At the Grand Opera House, Pawtucket, Arizona Joe, by the stock co. with J. F. Kirke, Jay Hunt and Louis Duane in the leads, did good business. An extra-attraction was offered during the week, and at the close of each performance Mr. Franklin G. Dayley, of the Pawtucket Host Club, who in his judgment could boast from that city to the World's Fair last summer, was introduced by Mr. Jay Hunt and gave a brief sketch of the trip. The boat was placed on the stage and examined by those interested. Dated in the World and a specialty bill will be the Christmas week dressing card.

Another Star Concert was given at Industry Hall 25, when Henri Martens, the French violinist, made his debut in this city. That he is an accomplished artist was demonstrated, and his clever touch aroused much enthusiasm. He was assisted by Madame Rosa Linda, contralto; Edwin H. Shubert, pianist, and William F. Brigham, bass.

The opening concert of the Arion Club this season was given at Industry Hall 25 before an audience that completely filled the hall. Handel's *Urania*, was sung with splendid effect. The soloists for the evening were Mrs. Henrietta Maxwell, soprano; Emily Winant, contralto; William H. Berger, tenor; and Herr Emil Fischer, bass.

The third concert by the Boston Symphony Orchestra, Neal Page, director, was largely attended at Industry Hall - an added excellent programme was rendered. The artist for this concert was Mrs. Emil Page, who delighted the audience with a piano solo and four encores.

Kenneth Lajo's Hungarian Band gave a concert in Music Hall 25 before a small audience. The programme given was pleasing.

D. W. Marshall, the veteran stage manager at Lothrop's Grand Opera House, has constructed a set of mezzanine boxes over wood wings. These late appliances in stage establishment have been painted by the young scenic artist, Charles Munro, in a manner that calls forth expressions of commendation from all who are versed in the art of scenic painting.

E. P. Sullivan and stock co. will jump from here to Portland, Me., as appearing at Lothrop's Portland Theatre in Ingomar Christmas afternoon and evening, returning to Worcester on Tuesday for the remainder of the week.

The New Year will be opened at Keith's Opera House with a revival of one of last year's successes, *The Police Patrol*, and this will be followed with Willie Collier on stage and glass and Nellie Mooney in *A Night at the Circus*. In conversation with Manager E. R. Byram, he says considering the hard times and the depressing effect of the great mill strike in Providence, the business at this house, so far as the season has advanced, has been remarkably good; all of the attractions presented being received with sufficient success for the managers to desire a renewal of future dates.

Several members of Lothrop's Stock co. have been very fortunate, and among the Christmas presents received I note the following: Maudie Wilkinson a marquise ring studded with diamonds of the first water; George Stilettos a twenty-four karat diamond and; Martha Conaway a two stone diamond ring; Sue Pringle a draft for \$200. Viola Bennett a stay and well supplied as up-to-date, with coats, hats and hand-glass elaborately wrought with silver trappings.

HOWARD C. SHIPLEY.

LOUISVILLE.

Donnelly and Gould in *The Rainmakers* were at Broadway's 21-22. The new year is an amazing patchwork-making theatre company to be seen at their best. Anne Hartell, Bernard Drayton and Ethel Foster do especially good work in support. E. H. Hartwell will appear in Sheridan 23-24.

The great Sherman does fine business at the Masonic 21-22. The new division, Escaped from Singing and After the Ball, are pleasing novelties. The dancing of Madame Sherman was also a notable feature of the entertainment. Chauncy Abbott in *Measuremen* will be the Christmas attraction.

The Bay Templeton Opera co. closed its engagement at the Auditorium 21 with Madame Everett, Richard P. Carroll, William Standell, J. H. Stand and Annie Myers, all old favorites, were warmly welcomed. Attendance fair.

Festivals come to the Auditorium Jan. 6 to already opened large houses.

Robert Taylor in *Sparta*; McAllister is drawing large houses at Shirley's. The opening is completely filled the house. Play and people good. Neil Burgess in *The County Fair* 25 for a week.

Jean Cooley in a sensational play of gypsy life, called *Roulette for Life*, is filling a satisfactory week at the Bijou. The engagement continues until 25, when the Waller Opera co. makes its annual visit.

At the New York the London Belles offer for week of 24-25 a good variety show with an opening and closing burlesque, good music, shapely girls, and up-to-date comedy business.

The Blue's social session is a success in every way. Visiting professionals were present, and conducted songs and recitations. A luncheon and the song "Auld Lang Syne" closed the festivities.

The Theodore Oberco. gave while were a mortuary trust in effect to secure Anna Myers and Myers Standell and Sherman for salary due.

Henry management generously donated the use of the house and the services for the benefit performance for the sufferers of the recent Ohio River flood disaster. Others aided in making the campaign successful.

Silvia Foster-Saylor will spend the holidays with her home-people in this city. Her co. will present *Friends of Broadway's*, commencing 25.

The Christmas Number is being highly complimented upon all sides. To say that it compares favorably with former holiday editions would be true, but many consider it surpasses anything the stage has hitherto done.

CHARLES D. CLARKE.

CHARLESTON.

Pauline Hall, with one of the best equipped and most experienced co. of the season, presented The New Members of Owen's Academy of Music 21, 22 to fair houses. Richard Golden made a hit. Marcella and the Mexican-Italian Orchestra came 23.

Lothrop's sensational Little Tycoon was given at O'Donnell's Opera House 24, 25. The co. includes Will Marion, Lee Van Dyck, and Alice Hosmer.

Pauline Hall, of the Pauline Hall Opera co., went to San Francisco, and that he is now engaged on another musical work.

The members of The Little Tycoon co. were entertained in social session by the local Elks. Will

Mining, of Philadelphia Lodge No. 2 presided in a very happy win. Lee Van Dyck, the young and pretty Richmond prima donna, sang several vocal selections.

Both the local theatres will be dark until after the holidays.

K. M. SOLOMONS.

WASHINGTON, D. C.

At Albaugh's week of 24-25 Thomas W. Keene played Richelieu before good-sized audiences. The company supporting him is an admirable one, and the reception accorded Mr. Keene and his support in Washington was in every way worthy of his reputation and talent.

At the National the Liliptillians took *A Trip to Mars* and were accompanied by crowds of people every night.

At the Academy of Music James T. Powers delighted his increasing number of friends in Washington in J. M. Barrie's farce comedy, *Walker, London*.

Dr. W. F. Carver, in *The Scout*, was the central attraction at the Bijou. An American Hero 25-26.

At the Lyceum George Lamoreaux appeared with the Zonta-Saintley co. in America, or the Discovery of America Up to Date.

Considerable interest is manifested in the coming of Charles Frohman's Comedians, who will present at the Academy of Music, for the first time. Mrs. Grundy, Jr., an adaptation from the French by Clyde Fitch, of *Cornigan versus Cornigan*. The plot of Mrs. Grundy, Jr., centres in the complications which lead up to a divorce case. This case is tried in the presence of the audience, with a full array of judges, barristers, and witnesses, and the denouement is replete with surprises. Some novelties new to polite comedy will be introduced. It is of interest to Washington playgoers, that among the cast that will present Mr. Frohman's new play will be Blanche Crossman and Margaret Craven, who are well thought of here. Miss Crossman is quite a social favorite in Washington, particularly in army circles, she being the daughter of Major K. C. Crossman, an old West Pointer, whose record in the civil war and during the Indian campaigns, is one of the most brilliant in annals of the service.

Charles H. Mansfield is home for two weeks' rest before taking the road with Olaf Rosenfeld Brothers' spectacular production from Nibbles' New Work, in which he plays the part of King Marabod. The managers are seeking to secure a Washington date, and it is probable that the piece will come here before the season closes.

John E. Buckingham, who has so long presided at the door of the National, and who numbers his friends by the hundreds, is confined to his residence with rheumatism, which he contracted a year or so ago, and which his exposure to draughts as a drummer developed into a dangerous character. Many kind wishes go out to him from friends all over the country. It is understood that his condition is somewhat improved.

Carrie Turner's co. at Albaugh's, week before last, discharged at the close of its engagement here. It is understood that Miss Turner had several offers from other managers during her engagement in this city, and it is probable that she will accept one of these, and give up her starring tour for this year.

There is some litigation over the property recently purchased by Mr. Albaugh for his new theatre, which may somewhat delay the erection of the building.

EDWARD OLDHAM.

BUFFALO.

Confederation has visited Buffalo theatres during the past week, and two of the most popular playhouses Buffalo ever had are now only marked by a mass of ruins. H. S. Robinson's Wonderland and Stein's Music Hall went up in smoke last Thursday morning in less time than it really takes to describe it. At 6 A. M. the watchman of the Muses turned on the natural gas to heat the house for the scrub women. He shortly after left the engine room, and within five minutes an explosion occurred, and the fireproof 2nd Arcade was bursting out in flames.

Stein's Music Hall, which was directly under the Muses, succumbed to the inevitable, and the beautiful Music Hall is now buried beneath the ruins. Benefits have been in vogue ever since the fire.

The Lyceum Theatre tendered a benefit to the unfortunate members of the Muses co., and Millie Price Dow, with John Meach, tendered a benefit to the longhaired Sisters at the Academy, who have but recently come to this country, and lost their entire wardrobe, music and stage fixtures in the fire. The H. P. & H. are to give Mr. Sosa a grand benefit on the 25th at the Lyceum. Mr. Sosa has been most unfortunate; he had but very small insurance, and everything is lost. The day subsequent to the fire he sent out a call to all of his performers and paid them in full for the week. The benefit of 25 will undoubtedly be the greatest ever held in this community, as everyone sympathizes with Mr. Sosa and hopes that he may resume, and that "Sosa" will become immortal.

The Kendals at the Academy of Music did not do as well this year as previously, despite the naughty play. Mrs. Farquhar, by Mrs. Kendal, was adjudged as being very artistic in this community, and was heartily approved of despite the grudging criticism. *The Milk White Flag* 25-26.

Joseph Jefferson at the Star drew out a big house and Rip Van Winkle was the same as of yore. Mr. Jefferson was called before the curtain at the close of the play and made a clever response to his enthusiastic audience.

At the Lyceum Dorothy Denning is dancing with Bobby Gaston's co. Last week she was the star feature of this theatre in *Squire Bassins*. Miss Denning was formerly known in this community as the wife of a prominent doctor. Her serpentine dance is a remarkably intricate affair and very pretty.

The South Before the War is a merry aggregation of colored folk who were at Jacob's Theatre last week dancing, singing, music galore.

BRET HART.

DETROIT.

Things are rather quiet in the dramatic line just now, the present ones at the Detroit Opera House being given up to local entertainments, with the single exception of Monday, 25, on which occasion Joseph Jefferson appeared in the perennial *Rip Van Winkle* to a magnificent house. Never has Mr. Jefferson presented the piece to better advantage.

On the evening of 25 the Detroit Symphony Orchestra gave a concert, and on 26 the Apollo Club gave their first concert of the season. During Christmas week this theatre will be occupied by the Wadsworths co., which will give their entire repertoire.

The Lyceum was dark last week.

At Whitneys' Grand Opera House M. H. Leavitt's Spider and Fly drew large-sized audiences 18-25.

At the Auditorium 24-25 the Detroit Symphony Orchestra gave a concert, and on 26 the Apollo Club gave their first concert of the season. During Christmas week this theatre will be occupied by the Wadsworths co., which will give their entire repertoire.

Adeline Patti gave one of her annual farewell's at the Auditorium on 25, to an audience of over one thousand people. The crisis in war is great as to be really alarming, and it was not until an hour after the concert began that every one was seated.

The prices of admission were moderate, ranging from one to three dollars, which probably had something to do with the large attendance. Patti is not so great as formerly, but she still is a wonderful singer.

A new low-priced theatre will be opened on Christmas Day, which is owned by Mr. Campbell, of the city. It is located on Fayette Avenue near Griswold street, and will have a seating capacity of 1,200 people. Sadie Hasson will be the opening attraction.

P. K. STEARNS.

KANSAS CITY.

At the Grand packed houses greeted the first performance of *After the Ball* 24-25 despite the opposition of Santa Claus. The comedy was uproariously funny, and Mr. Graham and his clever co. won frequent applause. Pauline Hall 25.

Here Davidson and Keeler's return on *By the Old Homestead* and *Reindeer Cabin* on *By the Old Homestead* and *Wangler's* of *Great City* drew moderately well.

The members of The Little Tycoon co. were entertained in social session by the local Elks. Will

Marion, of Philadelphia Lodge No. 2 presided in a very happy win. Lee Van Dyck, the young and pretty Richmond prima donna, sang several vocal selections.

Both the local theatres will be dark until after the holidays.

K. M. SOLOMONS.

NEW YORK.

The Elsie's Annual benefit will occur at the Coates 24-25. Kauer's Harlequin drew a fair audience to his concert at the Auditorium 24-25.

It is to the veterans' interest, Charles Christy, and several professionals who lay off here this week participated.

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VANCURLER

Opera House, Schenectady.

KNOTTY AFFAIR. Christmas; Joseph Jefferson 26.—
OPERA HOUSE (Alf. T. Wilton, manager): Humpty Dumpty 15 and Wahland and Johnson 29, to good houses. Afro-American Vaudeville co. 25; for three nights.

WINSTED.—**OPERA HOUSE** (J. E. Spaulding, manager): Uncle Miram pleased a fair-sized audience 6. Davies' U. T. C., with Peter Jackson as Uncle Tom, to big business 11.

WATERSBURY.—**JACQUES' OPERA HOUSE**: The Jacques will be closed until 25, when Walter Sanford's The Power of Gold will be given. Co-grove and Tenant's Comedians in The Dazzler 21.

BRISTOL.—**OPERA HOUSE** (C. F. Michael, manager): Bates Bros.' Humpty Dumpty co. 19; satisfactory performance; small house.

FLORIDA.

PENNSACOLA.—**OPERA HOUSE** (J. M. Cox, manager): Niobe 8; good audience. The Masked Ball 12; fair house. Marie Wainwright 13; Al. G. Field's Minstrels 14.

JACKSONVILLE.—**PARK OPERA HOUSE** (J. D. Burbridge, manager): James J. Corbett 14; packed house. A good house opened Ole Olson 15. The wading songs of James T. McAlpine were the best heard here for years. Pauline Hall, supported by a good co. 16, in The Honeymooners, drew a crowded house at advanced prices. Mexican National Orchestra and Concert co. 25; Georgia Minstrels 26.

GEORGIA.

ATLANTA.—**GRAND OPERA HOUSE** (S. H. Cohen, manager): Mexican-Italian Orchestra 12, 13; very fine; poor business. Little Tycoon 15; good audience and performance. The Mexican-Italian Orchestra disbanded here.

ATLANTA.—**THE GRAND** (P. L. DeGivis, manager): The Bostonians 13, 14; good business. The Masked Ball 15, 16; good business. Louis Porter's Minstrels 15, assisted by amateurs, drew one of the largest and most fashionable audiences of the season. Young Mrs. Wintrop was presented, and it proved to be one of the best amateur events ever given in this city. Pauline Hall 16; Donnell and Gerard 22; Little Tycoon 25, 26.—**SPRINGWOOD AVENUE THEATRE** ("Hum") Bathsheba, manager: Paul's Bad Boy 14-16; at popular prices, drew fairly well. Hotel Page 25, 26.—**THE GIVE'S OPERA HOUSE** (P. L. DeGivis, manager): The Arabian School and La Belle Fatima's troupe of dancers from the Midway Pleasure 12-15; to fairly good business. People who turned out to see something and nobody were badly disappointed. The dance at Hotel Page was every tonic after. Richards and Higgins's Minstrels; Princeton Glee Club 22.

SAVANNAH.—**THEATRE** (F. P. Johnson, manager): Ole Olson 14; poor business. The Honey-Mooners, by the Passion Opera co., made a big hit 15, 16.—**ITEM**: The Glass on, are spending this week in Savannah—returning during the holidays.

ILLINOIS.

SPRINGFIELD.—**GRAND OPERA HOUSE** (G. J. McNamee, manager): Walter Whitcomb and company in The Merchant of Venice; a fair-sized audience 12; good performance; well-filled audience 13; excellent audience 14; brilliant Queen on Jan. 15; A Merry Christmas 16; The Devil's Disciple 17.

CHICAGO.—**GRAND OPERA HOUSE** (H. D. Lewis, manager): American's Jolly Old China 14; good business. Walter Whitside 15; well-pleased audience.

CHICAGO.—**WALTON'S OPERA HOUSE** (G. R. Boyle, manager): Jules Koenig in Only a German pleased a good audience 15.

CHICAGO.—**THE GRAND** (J. S. Flaherty, manager): A. J. Palmer's Stock co. in Alabama 14; packed house. Street Singer 15; Robert Downing Jan. 16; White Slave 17; George Stanley 18; James or Hell 19.—**ITEM**: H. S. Boyle was in this city for five days last week. It is rumored that he and Manager Flaherty are arranging to reorganize the former Humpty Minstrels to start from this city.

CHICAGO.—**GRAND OPERA HOUSE** (W. A. Stevens, manager): Miss Grace 15; small house. Ruth Kendall 16; fair business. Lucy Winkett's 17; a. A. H. Palmer's stock co. in Alabama 18. Daylight Opera co. booked for 19, but no paper came.

CHICAGO.—**WALTON'S OPERA HOUSE** (J. W. Walmsley, manager): Charles A. Loder in Oh, What a Night! 19; to a fair audience 20. Will of the Wind 21.

CHICAGO.—**GRAND OPERA HOUSE** (Charles Scott, manager): Miss Grace 15; small house. Ruth Kendall 16; fair business. Lucy Winkett's 17; a. A. H. Palmer's stock co. in Alabama 18. Daylight Opera co. booked for 19, but no paper came.

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CHICAGO.—**GRAND OPERA HOUSE** (C. E. Weiser, manager): George Stalek in The Trumpeter Jan. 21.—**ITEM**: Manager Weiser returned from his wedding trip apparently a very happy man.—The Christmas Number arrived on time. Mr. Smith, the new agent, sold all he had in less than one hour.

CHICAGO.—**GRAND OPERA HOUSE** (John Dohany, manager): Raige's Players in repertory 22; full houses.

CHICAGO.—**GRAND OPERA HOUSE** (Very Clark, manager): Walter Whitside failed to appear 12, and a large audience was disappointed. Manager Clark went to Block Island and obtained a substitute. Side-Tracked had a small house 13. George Schilling's Minstrels 14; Carlson and Adams' Comedy co. 25-27.

CHICAGO.—**THE GRAND** (William T. Rosen, manager): Gus Hege, supported by a good co., presented Von Sonnen to a packed house.

CHICAGO.—**GRAND OPERA HOUSE** (C. W. Williams, manager): Von Sonnen and Gus Hege 14; small house, but deserved a large one. The Singers 15; a. a. Alabama 16.

CHICAGO.—**GRAND OPERA HOUSE** (G. C. Goodwin, manager): Wilson's Theatre on 14-16; good houses. Mr. Perkins 17; Side-Tracked 18; By Wins Outfitting 19; Patti Rosa 20.

CHICAGO.—**GRAND OPERA HOUSE** (E. L. Webster, manager): Miss in Josephine and Queen of Sheba 19, to a fine fashionable audience.—**ITEM**: She and her co. have been in the city since Tuesday, having made the trip from San Francisco to this city without a stop.

CHICAGO.—**GRAND OPERA HOUSE** (John Dohany, manager): Raige's Players in repertory 20; full houses.

CHICAGO.—**GRAND OPERA HOUSE** (A. D. Foster, manager): Charles A. Gardner in A Prince Winson 14; good business. Alabama 15; excellent performance 16; Robert Downing on 17—Lucille Tamborelli 18; (Monte Carlo, manager); Misses 19-20; Spider and Fly 21.

CHICAGO.—**GRAND OPERA HOUSE** (William Foster, manager): The Baldwin-McIlvane co. 14-16; good business.—**ITEM**: OPERA HOUSE (William Foster, manager): The Baldwin-McIlvane co. 14-16; good business. Edwin Milton Boyle's Friends, with an excellent co., gave a fine performance to large business 17. Alabama 18; By Wins Outfitting 19; Calisto Opera co. 20-21; Jarboe 22; Aiden Hendrick 23.

INDIANA.

INDIANAPOLIS.—**GRAND OPERA HOUSE** (G. L. Fredrick, manager): The Mackay-Van Zandt co. planned a three nights' engagement to fair business. Monte 15; Virginia of Ingmar 16; satisfactory performance.

DETROIT.—**TURNER'S OPERA HOUSE** (Arthur, Detrich, manager): Jules Koenig in Only a German 17; fair house. Zinc 18.

DETROIT.—**EVANS' GRAND OPERA HOUSE** (Fred Schucker, manager): Eddie Everett in Walks of New York 19; good performance; small house; fair weather.

DETROIT.—**OPERA HOUSE** (W. H. Sulzberger, manager): Walks of New York 19; fair business. The Engineer 20; Gus Williams 21; Master and Miss 22.

KANSAS.

TOPEKA.—**GRAND OPERA HOUSE** (G. L. Fredrick, manager): The Mackay-Van Zandt co. planned their week's engagement to fair business. Monte 15; Virginia of Ingmar 16; satisfactory performance.

DETROIT.—**MAGNETIC THEATRE** (J. H. Thompson, manager): Robert Mantzi presented Business 14; deserved larger patronage. Operas, Scotch Concert co. 15; fair house.—**ITEM**: The trustees of the Masonic Temple here give notice that they will lease the Temple to any responsible party for a term of years after Nov. 4, 1893.

THE NEW YORK DRAMATIC MIRROR.

Handsomest Theatre in New York State. Every modern improvement; ground floor; seating \$800 Convenient to all principal cities. A few open dates to first class attractions only. Liberal sharing terms.

C. H. BENNETT, Manager.

spend Christmas week in Kansas City and also play one week's engagement there 18-21.

WICHITA.—**CRAWFORD'S GRAND OPERA HOUSE** (George N. Rosen, manager): Patti Rosa and a strong support in Miss Dixie 13; good business.

TOPEKA.—**GRAND OPERA HOUSE** (R. E. DeGraw, manager): Cyril Norman's Blue Grass 13; fair-sized audience. Sweeney, Alvidia, Gorman and Goetz's Minstrels booked here for 22 have sent word of closing on account of bad business.

DETROIT.—**GRAND OPERA HOUSE** (R. E. DeGraw, manager): Blue Grass 14; light house. Phil Peters in Old Soger 25. Walker Whiteside Jan. 6; C. A. Loder 26.

ELWOOD.—**OPERA HOUSE** (P. T. O'Brien, manager): Fitz and Webster in A Breezy Time delighted a good sized audience 13.—**ITEM**: The Breezy Time co. know a good thing when they see it, as they all carried a Christmas Number with them.

FRANKPORT.—**COLUMBIA THEATRE** (G. V. Fowler, manager): A Breezy Time pleased a small audience 14. McGibney Family 15; poor business.

ITEM.—Emma Ballardine of Fitz and Webster's Breezy Time co. was taken suddenly ill at Frankfort 14. Frances Smith was called on to play the part on two hours' notice, which she did in a very acceptable manner, making quite a hit as the old maid.

WASHINGTON.—**GRAND OPERA HOUSE** (Horrell Bros., manager): Little Prince 9; big house; very satisfactory performance. Spider and Fly 12; banner house of the season; S. R. O. sign out at eight o'clock. Milda Thomas and Mr. Berry joined Spider and Fly co. 13; Louisville.

ITEM.—Emma Ballardine of Fitz and Webster's Breezy Time co. joined Carlotta Paust and Marguerite co. Charles A. Loder in Oh, What a Night 14.—**ITEM**: The People's Theatre (John Alman, manager): Blue Grass 15; fair house.

SHREVEPORT.—**CRAWFORD'S GRAND OPERA HOUSE** (Elliot Atton, manager): Vale's Devil's Auction to a large house 15; receipts the largest of any performance in the city this season. One of the society events of the year was the appearance of Patti Rosa in her new play Miss Dixie on 15.—**ITEM**: The Christmas Number has received many flattering notices here. It is pronounced the most complete and elaborate issue ever sent out, and is in great demand.

LEAVENWORTH.—**CRAWFORD'S GRAND OPERA HOUSE** (Frank E. Rose, manager): Little Prince 9; big house; very satisfactory performance. Spider and Fly 12; banner house of the season; S. R. O. sign out at eight o'clock. Milda Thomas and Mr. Berry joined Spider and Fly co. 13; Louisville.

ITEM.—Emma Ballardine of Fitz and Webster's Breezy Time co. joined Carlotta Paust and Marguerite co. Charles A. Loder in Oh, What a Night 14.—**ITEM**: The People's Theatre (John Alman, manager): Blue Grass 15; fair house.

LAURENCE.—**ROWSON'S OPERA HOUSE** (F. D. Rowson, manager): Charles H. Vale's Devil's Auction to a large house 15; receipts the largest of any performance in the city this season. One of the society events of the year was the appearance of Patti Rosa in her new play Miss Dixie on 15.—**ITEM**: The Christmas Number has received many flattering notices here. It is pronounced the most complete and elaborate issue ever sent out, and is in great demand.

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date at 8: Daniel Sully at 8; Frank Daniels in *Lilac Pink* at 10.

MISSISSIPPI.

JACKSON. — ROBINSON'S OPERA HOUSE (B. W. Langford, manager): Archie Lloyd in *The Country Guide*.

NATCHITOCHES. — TEMPLE OPERA HOUSE (W. W. Langford, manager): Dailey and Givens' *World's Fair Panorama* at 8; light business. — **TEXAS.** In the midst of the first performance a large gas can exploded which caused quite a panic. Had the audience been larger would have resulted more seriously. Mr. Douglass, the operator, was badly cut over the eye. Several others of this city received slight injuries. The ceiling of the quarters was also damaged.

NEBRASKA.

OMAHA. — OPERA HOUSE (A. H. Murray, manager): Local band concert at 10; McCandless Concert co. 20.

SPRINGFIELD. — LOVE OPERA HOUSE (F. L. Marting, manager): Riva was accorded an enthusiastic welcome at 10 and gave a splendid rendition of *The Queen of Sheba*. Riva will open the new Opera House at Quincy, Ill., on Jan. 21. Corse Payton at 20; By Wits Outwitted at 12; Side Tracked at 20.

LINCOLN. — THE NEW LINCOLN (E. A. Church, manager): The Holden Comedy Co. in an extended repertoire has been having good business here for two weeks. Harry Jackson and Kittle De Lorme deserve special mention for good work. Milton Royle repeated his former success at 12 with Friends. The cast, with one exception, was the same as a year ago. The play was enthusiastically received by a large house and Mr. Royle repeatedly called to the footlights. — **THE PUSKAS** (D. E. McCoy, manager): Puska's Players opened a week's engagement at 10 in Master and Man.

NEW HAMPSHIRE.

DOVER. — CITY OPERA HOUSE (George H. Demeritt, manager): Uneta, a play of four acts written by Mrs. K. C. Clifford, of this city, was presented by local talent to a large audience at 10. — **THE ELKS.** The Elks have secured Lew's Morrison for their annual benefit, which occurs Feb. 21. La Tosca was booked for 12, but Manager Demeritt canceled.

PORTSMOUTH. — MUSIC HALL (J. O. Ayers, manager): Small Hall closed a week of light business at 10. The Latona Comedy Co. at 10; very small house. Tim the Tinker at 10; Little Emily at 10.

NEW JERSEY.

PLAINFIELD. — MUSIC HALL (J. A. Demarest, manager): Walter Lake's Minstrels at 10; light house. Beacon Lights at 10; poor business. — **THE NEW SOUTH** at 10; medium business. J. K. Emmet Jan. 6.

PATerson. — OPERA HOUSE (John J. Gottschus, manager): Carrie Sweeney in *The Pulse* of New York gave a fair performance to meager audiences at 10. — **PEOPLES' THEATRE** (George E. Rogers, manager): George Dixon's Vanderville Co. in good business at 10.

NEWARK. — MINER'S NEWARK THEATRE (Col. William M. Morton, manager): During the week of 12-22 there were 10 performances presented by S. E. G. The Fencing Master at 10. — **ACADEMY** (T. W. Tobin, representative): Captain Horne, U. S. A., was presented at this house during the week of 12-22 to large audiences. The Operator at 10 — **WALDMAN'S OPERA HOUSE** (Fred Waldman, manager): The Night Owls' Big Burlesque co. played at this theatre during the week of 12-22 to crowded houses. Waldman's own at 10.

TRINITY. — TAYLOR OPERA HOUSE (John Taylor, manager): Collier's Boys and Girls to a light house. — **HANSON'S SUPERBA** at 10; large audiences. Annie Ward Tiffany and a fair co. presented Lady Blarney to fair business at 10.

RED BANK. — OPERA HOUSE (C. E. Neiman, manager): The Dazzler at 10; good house. Hi Henry's Minstrels at 10.

NEW YORK.

THEATRE. — The Algerian began the second and final week of its engagement at the Harlem Opera House at 10. Miss Tempest and the other members of the co. were in excellent voice and gave a delightful performance. The Prodigal Daughter at 10.

ALBANY. — LEGRAND OPERA HOUSE (H. P. Seelby, manager): Zeb at 10; good houses. William Harry in *The Rising Generation* will be the Christmas attraction. — **HARNESSA'S BURLESQUE HOUSE** (G. B. Butler, manager): Aristocracy to the capacity of the house at 10. Jefferson in Rip Van Winkle at 10. E. Summer at 10. — **ALBANY THEATRE** (C. P. Smith, manager): John C. Rice in *A Knote Affair* at 10; good house. Side Tracked at 10; Elvina the sensational dancer is erased at 10 as an extra attraction for the week. — **GARRET'S THEATRE** (Thomas Barry, manager): Harry Eaton's Mobile Orchestra on 12; good business. May Russell's co. at 10.

MONROEVILLE. — **EDUCATIONAL THEATRE** (G. E. Wall), manager: Joseph Jefferson in Rip Van Winkle at 10; large audience. Keller at 10; Primrose and West's Minstrels at 10. — **CORONATION HOUSE** (R. E. Jacobs, manager): The Fast Mail to good houses at 10. — "Parson" Davies-Peter Jackson U. T. C. at 10. — **ACADEMY** (H. R. Jacobs, manager): The Venetians at 10. — **MUSICAL THEATRE** (M. S. Robinson, manager): Robison's Opera Co. in *Verdi's Africa* and *Cyrene*, Spanish dancer, attracted big business at 10. Dorothy Denning, serpentine dancer, at 10. — **THEATRE**: There is no question as to the completeness of your Christmas issue. It is by far the most elaborate paper ever presented the dramatic profession.

ALBANY. — OPERA HOUSE: Prof. Wellington, pianist and mind reader, supported by a quartette of the old Wives in Buffalo, gave a poor performance to a small house at 10. Davies' U. T. C. at 10.

SYRACUSE. — **BURLESQUE THEATRE** (Frank D. Neesner, manager): Edrians pleased good-sized audiences at 10-10. Hillard and Arthur in *The Son* at 10-10. — **WHITE'S OPERA HOUSE** (Wagner and Reis, manager): J. K. Emmet to fair business at 10. — **E. M. JACOB'S OPERA HOUSE** (W. H. Plummer, manager): Bell's Comedians in *Our Strategists* met moderate attendance at 10. Two good attractions are announced for Christmas week. J. K. Murray in *When in Doubt*, and William Barry in *The Rising Generation*.

SYRACUSE. — **STONE'S OPERA HOUSE** (Clark and Delavan, managers): Sol Smith Russell in *After Weather* at 10; large business. Hanson's *Partasmas* at 10; both to good business. Eddie Goodrich at 10. — **FREDERICK BROTON'S** at 10.

ROCHESTER. — **OPERA HOUSE** (P. H. Keila, manager): Flag of France at 10; pleased a fairly good-sized audience. W. J. Gilmore's Comedy on 10-10; Fast Mail Jan. 10; Carroll Johnson at 10.

ELGIN. — **OPERA HOUSE** (Warren and Reis, managers): The Limited Mail arrived at 10 on time in the hardest snow fall of the season. Nellie McHenry in *A Night at the Circus*. House not large; rain. Sol Smith Russell in *After Weather* at 10; large audience. Frank Mayo at 10; Eddie Elsler at 10.

WATERPORT. — CITY OPERA HOUSE (E. W. Gates, manager): King Pin on 10; pleased fair-sized audiences.

GREENSBURG. — OPERA HOUSE (Charles S. Hubbard, manager): King Pin at 10; small house. Black Crook at 10; large audience. Winnie Lester at 10-10.

NIAGARA FALLS. — **PARK THEATRE** (H. A. Foster, manager): Helen Russell's English Sports at 10; light business; Chit of the Old Blarney at 10; fair business. Weber and Fields at 10; Sunnie Hickson at 10.

PONT JEROME. — **THEATRE SOMMERS** (George Leo, manager): The Dazzler co. gave the best performance of the season to a small but very appreciative audience at 10.

AMHERSTBOURG. — OPERA HOUSE (A. Z. Neff, manager): The Henry Burlesque on 10; Fast Mail at 10.

BALTIMORE. — **SAXON SOURCE OPERA HOUSE** (Edmond and Kerley, managers): Fred Emerson Brooks pleased a large audience at 10. Lincoln J. Carter's Fast Mail at 10.

NEW YORK. — **OPERA HOUSE** (A. C. Arthur, manager): Limited Mail at 10; fair business. Keller invited a large audience at 10. Kittle De Lorme at 10-10. — **CORNING GLASS WORKS AND CUTTING SHOWS** (C. H. Van Arnum and Son, of Troy, N. Y., Business Manager, J. W. Adams) at 10. — **UTSAW MUSIC HALL** (J. E. Smith and Co., managers): Fred Emeron Brooks, the California poet-humorist, at a packed house.

CORNING. — **CITY THEATRE** (G. C. Game, manager): Adams' Opera Co. finished a week's engagement of Amateurs sang Princess Toto at 10-10. Harry B. Hall's Comedians at 10; presenting the comedies *Tony the Swell*, *Matrimony*, and *The Man About Town*.

PEPPER TIME. — **SHIPPARD OPERA HOUSE** (C. H. Simon, manager): Remeney Concert on 10; small but well-gained audience. Keller at 10.

LYONS. — **MEMORIAL HALL** (W. J. Hines, manager): L. J. Carter's Fast Mail at 10; very good business. — **ITEM.** Every one pleased with the Christmas Number.

JOHNSTON. — **ALLEN'S OPERA HOUSE** (A. E. Allen, manager): Nellie McHenry in *A Night at the Circus* pleased a large audience at 10. Pantomime at 10; good business. Sol Smith Russell in April Weather at Punch Robertson at 10-10. — **ITEM.** The Elks have rented rooms in the Opera House block for their lodge and club rooms.

STATEN ISLAND. — **DELAWARE OPERA HOUSE** (E. J. Delaney, manager): Arthur Denning's Minstrels to an appreciative audience of fair proportions. — **ITEM.** The Elks have rented rooms in the Opera House block for their lodge and club rooms.

NEW YORK. — **SHATTUCK OPERA HOUSE** (S. Ossowski, manager): Sol Smith Russell with his excellent co. presented April Weather to a large and appreciative audience at 10. — **ITEM.** Manager Ossowski is quite seriously ill. On all sides I have heard enthusiastic admiration expressed over the Christmas MIRROR, and, as usual, it surpasses all previous issues.

MIDDLETON. — **CASINO THEATRE** (H. W. Cory, manager): Jolly Nellie McHenry in *A Night at the Circus* delighted a large and fashionable audience at 10. — **ITEM.** Nellie McHenry was the guest of Mrs. James St. Wallack who is in this city. Florence Murray, of this city, has secured her connection with Harry Crandall's Busy Day at 10.

NEWBURGH. — **ACADEMY OF MUSIC** (Fred. W. Taylor, manager): *The Prodigal Father* at 10; light business. Maggie Cline was ill with laryngitis, and unable to appear. Charley's Aunt gave a very good performance to good business at 10. — **ITEM.** The local Lodge of Elks No. 100 convened at a Lodge of Sorrows at 10 in their quarters. The ceremonies were very impressive, and the attendance large. George A. Baker Opera Co. in repertoires of popular pieces. *Hans and Hess* Jan. 10. Social Session canceled at 10.

NEWARK. — **OPERA HOUSE** (H. A. Putnam, manager): Dark. Manager Putnam is having an entire new set of scenes and a new drop curtain put in which will add greatly to the pleasure of the public. The house opens Jan. 10. Winnie Lester for a week.

POUGHKEEPSIE. — **COLLINGWOOD OPERA HOUSE** (G. E. Sweet, manager): The New South was presented at 10 to a small but appreciative audience. *The Flag of France* pleased a small audience at 10. Weber and Fields' Own Co. at 10; light business.

JOHNSTON. — **GRAND OPERA HOUSE** (Charles H. Ball, manager): *The Prodigal Father* at 10. Black Crook at 10; fair-sized audience at 10. Black Crook at 10.

OTICA. — **OPERA HOUSE** (H. E. Dow, manager): The Prodigal Father at 10; large audience. Perkins' Comedians presented their new comedy Just Landed, at 10, 10 to fair business. Eric Kent Jan. 10.

SHENECTADY. — **BEST'S OPERA HOUSE** (Cooper and Head, manager): Chip of the Old Block at 10; fair house. Prof. Wellington, mind reader, at 10. Gilmore and W. Clair at 10. — **ITEM.** The new Opera House orchestra of eleven pieces is making great advances, and its selections are a feast fit for all enter-

tainment.

MISSOURI.

ANN ARBOR. — **GRAND OPERA HOUSE** (James W. Spears, manager): J. W. at 10; large audience. Little Tycoon at 10; good business.

RALEIGH. — **ACADEMY OF MUSIC** (E. P. Johnson, Jr., manager): Newton Beers in *Lost in London* at 10; medium house. Marie Tempest in *The Algerian* at 10; large advance sale. Gordon's New Orleans Minstrels at 10.

PEWEEVILLE. — **OPERA HOUSE** (George H. Williams, manager): Gordon's Opera Co. in *Verdi's Africa* and *Cyrene*, Spanish dancer, attracted big business at 10. Dorothy Denning, serpentine dancer, at 10. — **ITEM.** There is no question as to the completeness of your Christmas issue. It is by far the most elaborate paper ever presented the dramatic profes-

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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NEW YORK. - - DECEMBER 30, 1893.

**The Oliver has the Largest Dramatic Circus
Ring in America.**

CURRENT AMUSEMENTS

AMERICAN—The Voyage of Suzeette, \$2.50.
 ANGUS—Henry Irving, \$2.50.
 BEECHAM—A Country Sport, \$2.50.
 BOBBINWAY—The Storyteller, \$2.50.
 CASINO—The French Sketches.
 DALY'S—Grand Opera, \$2.50.
 DUFFIE—The Concierge's Wife, \$2.50.
 FOURTEEN—The Road to Riches, \$2.50.
 GRAND OPERA HOUSE—The New South, \$2.50.
 HARRIS—Old Friends, \$2.50.
 H. E. JACKSON—The Flag of France, \$2.50.
 IMPERIAL MUSIC HALL—Vanderbilt, \$2.50.
 KOSTER AND SHAW'S—Vanity and Obscenity, \$2.50.
 LEXINGTON—Street Laundry, \$2.50.
 PALMER—Sister Anna, \$2.50.
 TRINITY—Patent Applied For, \$2.50.
 STANLEY—Charles' Case, \$2.50.
 STAR—Auction, \$2.50.
 THREE FORTY-EIGHT—Vagabond, \$2.50.
 TUTTI-FUTTI—Macbeth's Trained Animals.
 BROOKLYN.
 ANTHONY—Beneath, \$2.50.
 COLUMBIAN—Farrington, \$2.50.
 AMERICAN—Opera House, \$2.50.
 GRAND OPERA HOUSE—A Parade Match, \$2.50.

BLONDIN, now aged seventy years, is again performing on the high rope in London. But this does not prove that the high-rope is particularly conducive to old age.

DURING a speech that marked the conclusion of the run of *The Temptor* at the London Haymarket the other day, Bassano Tosi remarked that it was much easier and more profitable "in art to stand on one's head than to stand on one's heels," to which even an actor would assent.

News comes from Albany that a comedian who in the course of his performance loses a sovereign forgot in that time to empty his pockets before he went on, and in consequence "a shower of silver rained down while he was in the air." This will be confirming news to some of the comedians on the Rialto who do not vary their performances with the audience.

THETRES should be erected wherever there is a theatre public, but the plan to build an "open house" that would seat 2,000 persons in a suburban settlement over in New Jersey whose present population is but 500 has deservedly come to grief. The speculative "boozing" of near-by places by real estate sharpes has been overdone.

THERE was a scene display in the Western sky of North Carolina last Wednesday morning that was variously described. To some it appeared like a "zig-zag" lash of lightning fixed in the heavens; one colored astronomer saw in it the letter W three repeated, although this autograph was not identified as belonging to any one able to make the display; and another colored astronomer, who is probably an amateur revivalist, read in the dash the word "pave." If he read aright, and there was any thing in the warning, North Carolina seems to enjoy the benefit of a special Providence that neglects the rest of the United States to say nothing of foreign peoples.

THE TEN-CENT TAX.

In another place in *The Mirror* this week an estimable actor argues at length against the ten-cent tax for the benefit of the Actors' Fund levied upon tickets, otherwise free, given to members of the profession by managers.

Our correspondent challenges the premises advanced by friends and promoters of the tax, viz., "that an actor's admission to a theatre does not benefit the theatre;" that "the tax is not upon anything or anybody by which or by whom the theatre profits;" and that "actors derive pleasure from seeing plays, and ought to pay," and so on. And objecting to these statements, he quite properly shows that the theatre is—or ought to be—the means of educating actors, thus improving their art, and in the end bettering the production of plays and more surely insuring profit to the manager.

But the correspondent errs in the first place in presuming that this tax is confined to the theatrical profession. On the contrary, it is general. It embraces, in nearly all the theatres that have adopted it, all free tickets given out by the management, whether the request comes from an actor, or from a newspaper man, or from another person. This being so, some of the statements made by friends of the measure as to "dead-heads" apply pertinently, without at all reflecting upon the profession. There has been no intention. *The Mirror* is positive, on the part of managers who have adopted the plan, or of the promoters of it, to shut out actors from performances, or to suggest anything to their detriment.

The tax is most proper, because its object is to relieve actors of the onerous burdens called for by the administration of their great charity, the Actors' Fund. Certainly our correspondent would much prefer to spend five dollars a year, for instance, if by that expenditure he could see and benefit from fifty performances in the theatre, than to give his services repeatedly upon request at benefits organized to relieve fellow members of the profession who would not require such benefits if the Actors' Fund were armed, as this tax will arm it if generally applied, to amply meet all cases of suffering or misfortune.

And our correspondent will admit, aside from this fact, that any actor who goes to the theatre to take a lesson in acting is quite apt to be so well advanced on the road to artistic prominence as to be fully able to afford the modest sum of ten cents. Students of other professions are compelled to pay large sums for such education. And it is also quite true that the actor who goes to the theatre merely for amusement should be willing to pay ten cents for entertainment that costs others fifteen times that sum.

On its merits, the ten-cent tax is an admirable thing.

FOOTLIGHT FUN.

REALISM.

TAGLIONI—I see there is a melodrama coming out with real water and a real iceberg, with real polar bears.

WAGLIONI—I know of one that will be more realistic still.

TAGLIONI—What are they going to have in that?

WAGLIONI—Real actors.—*Puck.*

A LEADING PART.

"I hear Cadley is going on the stage in a farm-part play."

"Yes."

"Is he to take a leading part?"

"Yes. He leads in the cows."—*Lily.*

THEY HAD HAD ENOUGH.

"How did you get on?" was asked on the Rialto.

"Oh! I met with fair success. I played Hamlet for the first time, you know. It went all right, except that I stumbled and fell into Ophelia's grave."

"That must have been awfully embarrassing."

"So it was, but I would not have minded it if the audience had not looked so tired when I got out."—*New York Herald.*

TOO MUCH.

MR. FLING—Why, how's this, Boards, my boy? You've left that ne'er-a-company? What's the trouble?

MR. BOOMPS—Well, I didn't mind falling forty feet in a real elevator in the warehouse scene, nor being run over by a real mowing machine in the farm scene; but when the manager wanted them to put real tar and feathers on me in the White Cap scene I sent in my resignation.—*Puck.*

HOARSENESS NO BAR.

STAGE MANAGER—Madame Highsee's voice has got so hoarse we'll have to cut that Italian aria. It's too bad; she was our biggest card.

MUSICAL DIRECTOR—What's the matter with having her tackle a German folk-song?—*Detroit Journal.*

A COMMON RESULT.

"There's the doctor going into the house of his cousin Foothills, the tragedian. What's the matter with him?"

"He made a hit last night and the doctor's probably going to put his head in clamps to get it back to its normal size."—*Brooklyn Eagle.*

PERSONAL.

CLOTHES—Lucie Celeste, who was recently a member of Augustin Daly's company in London, has been engaged by James O'Neill to play leading parts for the rest of the season. Marie Shotwell, the present incumbent of that post, will terminate her engagement in Pittsburgh, and Miss Celeste will then succeed her.

HALE—Walter Stearns Hale, of Julia Marlowe's company, is congratulating himself upon the fact that he is playing this week and next in Minneapolis and St. Paul, his home. Mr. Hale at the close of his season expects to spend a couple of months in France and Italy. He will take his portfolio with him and bring it back full of sketches.

DECKER—It was John Decker who played Dick the Rat in Old Lavender at Harrigan's Theatre last Monday evening, and not Harry Wright, as stated in last week's *Mirror*. Mr. Wright was engaged for the part, but at the last moment he gave it up, and Mr. Decker took it on short notice, doing it exceedingly well.

DENIER—Tony Denier, Jr., celebrated his twenty-seventh birthday at his father's residence in Chicago on Dec. 16. The veteran clown gave a reception in honor of the event. The Midway Plaisance orchestra played.

PALLISER—Esther Palliser, who has sung here in various light opera companies, will go to Germany in the Spring to sing in the principal cities.

DAVIS—Before leaving Chicago for this city, Jessie Bartlett Davis gave handsome Christmas presents to all the employés of the Columbia Theatre, of which her husband, W. R. Davis, is manager.

DREW—In his article on "The Actor" in the January *Scribner's*, John Drew says: "The actor, unless he be in nature perverted, must exhibit in his life the effect of his calling: a calling desirous of the same results as other arts—the advancement of the human mind through the ministration of beauty and truth—an advancement out of which necessarily flows increased civilization and augmented happiness for the human race."

GIDDENS—George Giddens may produce Malcolm Watson's *Joseph* in London. Mr. Giddens was the comedian of Ramsay Morris' company during the tour of the play here.

WILSON—The elevation of Joseph Jefferson to the presidency of the Players' Club, the position held by Edwin Booth up to the time of his death, made a vacancy on the board of directors of the Club, which has been filled by the election thereto of Francis Wilson.

FRENCH—Elvira Frenelli, the operatic artist, whose picture is printed on the first page of *The Mirror* this week, is an accomplished fencer, being a pupil of Senex.

JEROME—In the last issue of *The Idler* magazine Jerome K. Jerome tells how he began his career and wrote "One the Stage and Off."

JOHNSON—Laura Johnson, the American actress supporting Herman Vienn in England, is credited with a performance of Desdemona, at the Parkhurst Theatre, that has won all hearts by its charm of manner.

PETTITT—A dispatch from London states that Henry Pettitt, the well-known writer of melodramas, is dangerously ill of typhoid fever. It is feared that he will not recover.

RICE—Fanny Rice has written a new waltz song, called "I Love You," and Frank Jones of her company has made a success singing it in *Miss Innocence Abroad*.

PATTI—The manager of Adelina Patti began announcing her farewell tour in America some years ago. The announcement is not made at present to any conspicuous degree, as the diva is really verging on the "sere and yellow," and people might infer that she is forced to retire. Despite the failing off of physical vitality, Patti's voice is as sweet and her singing as perfect as ever.

KENDAL—The out-of-town critics are descended upon the Aubrey and Pauline Rials of Mr. and Mrs. Kendal in *The Second Mrs. Tanqueray*. A Buffalo writer remarks: "I suppose it's all right, but during the first and second acts the stars come into osculatory conjunction ten times by actual count. Considering their constant proximity during this period, the number of times they clash in their orbits is not surprising, but the length of contact in several cases is beyond all precedent."

DAVIDSON—Doré Davidson is prospering on the road in spite of the general complaint of bad times. He was doing an excellent business all the season with his two plays, *Dangers of a Great City* and *By the World Forgotten*.

BARNARD—Charles Barnard is indefatigable in attending to the interests of the American Dramatists' Club. The club should not have selected a more active secretary. It was Mr. Barnard, by the way, who suggested the idea of having James A. Herne invite Henry Irving to attend a performance of *Shore Acres*. The performance takes place this afternoon.

LETTERS TO THE EDITOR.

DEADHEADS AND THE TEN CENT TAX.

LONG ISLAND CITY, DEC. 21, 1893.

To the Editor of the *Dramatic Mirror*: Sir—With a sigh of despair I notice that *The Mirror*, too, is acquiescing in the ten cent tax movement, and accordingly accept the foregoing conclusion. Before this is actually accomplished, however, and you permit me to register an earnest, though humble protest against it for the sake of the matter of it, and beg you to consider whether there is not justice in my complaint, and to use your powerful influence to mitigate the ill of its adoption or perhaps even turn the imposition into a positive blessing, after all!

I have admired for years the clear-sightedness of *The Mirror* in the cause of the Art and higher purpose as distinguished from the mere business of the stage, and I wonder why it has given up the direction in which this time but proverbial straw of a ten-cent tax is pointing.

In the name of every respectable actor, actress and playwright (though without their expect leave), I challenge the sweeping assumption and the gross insult contained in it, that an actor's admission to a theatre "does not benefit the theatre." In your issue of Dec. 1, page 1, Mr. Aldrich says that the tax is upon anything or anybody where the theatre profits.

I recall Mr. Palmer's words of last June to the effect that actors derived pleasure from seeing plays and ought to pay. In fact this absurd fancy that the professional player takes all and returns nothing has been the argument or excuse of the agitation and the burden of its song. Scarcely any matter is so wrapped in confusion, even in our chaotic calling, than this of the "courtesy" privilege, or right of free tickets. Why are they given at all?

I appeal to you, sir, to cause the subject to be discussed, that our position may be defined, and that we may know where we stand. Are we to be considered as box-office moneys and pests, curtailed for the crumbs from the managerial table, cadges of compliments, ubiquitous dead-heads (usually to be interpreted dead-beats) from Boston at foot of column referred to above: "I shall be glad to cover the dead-beats to put up"; or, may we venture to trust that we are ladies and gentlemen—there are special rules for hoodlums—who, crediting managers with sufficient sense to realize that in order that we may be, and may continue to be, useful to them, it is essential that we witness the performances of others, feel that the favor, as of course it is legally, is rightly understood, no favor at all, but a simple recognition of interest and common.

Managers must have actors, actors must see plays to be actors. Why should there be any express sense of obligation in a mutual accommodation?

I know why. The seat has a price, its value may be calculated, as I will show directly; or it may be spread over his whole career and be divided among other proprietors, and so be lost track of. When I add that it is not intended that "good money" should be turned over to admit the actor, and it very seldom is, never, I warrant, on artistic grounds, the obligation nearly becomes microscopic. The proprietor may reason that he has to pay salaries, and why should he provide a theatre for actors to learn in? And the simple, honest direct answer is, that each in the nature of our profession that he meets, or, if he prefers, pays higher salaries that actors may buy seats. Theatres would cease to exist in fifty years without such an arrangement.

But I return to the cases where an immediate and considerable profit is derived. About the first question an application for an entertainment is asked: "Where you meet the play?" and if, say, with what understanding and material consideration can confidence on the construction be carried on? That this reduces the chance of a success by a great percentage will not be denied. Is not this a "profit?" I would be content to rest my case upon this one instance of the common comedy and the common gain to managers and actors.

Then there is the frequent case of emergency when a part has to be taken at short notice. We have seen the play in half the theater; the character is understood; the drift of the story clearly known; the difficulties and possibilities of the part appreciated; it is undertaken with a confidence which otherwise could not be felt. To earn a living from closing to month after month hundreds of thousands of feet of good seats, how many empty benches shall we see? Is not this equivalent to a monetary return?

But the individual dead-head may never play in the particular piece and yet do his professional service by managing a lecture or lecture series for a year, confirming a manager's choice, or helping to get it off the afternoon of a day when no other should be given. Such a service should be paid for.

It has been greatly recently remarked by others that our entertainers have a lower rate for dollars than for British "Bomber and Toss," and I mean through lack of care of their own business. Those few dozen of hours that are given to the faults of others, they would not only be entitled to a reasonable fee, but, as a general rule, should receive it. The manager of *Shore Acres* has done this.

I quote the opinion of the late centaur. It is like a scold in the part of ignorance and utterly logical. It comes no nearer to the art of criticism or to the art of writing than this: "The manager of *Shore Acres* has done this." All men are so constituted that they are not to be moved by the mere statement of the facts, but by the inference of the inference, the allusion to the conduct of the author, the allusion to the conduct of the manager, the allusion to the conduct of the audience, the allusion to the conduct of the critics, the allusion to the conduct of the public, the allusion to the conduct of the author, the allusion to the conduct of

FACTS ABOUT THE MADISON SQUARE

At intervals during the past year the daily newspapers have purported to give accounts of the situation respecting the lease, old and new, of the Madison Square Theatre. None of these accounts have been anywhere near the truth. It remains for *The Mirror* to tell the whole story in detail.

The Madison Square has been the subject of much negotiating between the parties owning it, the parties holding the lease of it, and the parties at present occupying it. The owners of the ground are the Eno's; the bricks and mortar belong until Oct. 1 next to the Mallory's; the party holding the lease is A. M. Palmer, and the parties occupying the theatre are Hoyt and Thomas.

Two years ago Mr. Palmer moved out of the theatre and Mr. Hoyt moved in, on terms as follows: Mr. Palmer was to supply the theatre and the attachés with certain advertising, and Hoyt and Thomas were to supply the other things necessary to make up their entertainments. The receipts were to be equally divided. Hoyt and Thomas guaranteed Mr. Palmer that his share should always be enough to pay all his outgo and enough over to give him a certain profit of at least \$7,500 a year.

The first piece done under this arrangement was *A Trip to Chinatown*. It was enormously successful, running two whole years, and each of the parties made large sums of money. So great were their profits, in fact, that the cupidity of all the other persons connected with the theatre and not sharing in those profits was greatly excited.

The lease of Mr. Palmer will expire next October, and Hoyt and Thomas, desiring to make another arrangement with that gentleman—to whom they were, indeed, both bound by contract in any renewal of the lease—asked him to get a renewal of the same. This he tried to do, but he discovered presently that the owners of the property, the Eno's, thought they had a right to share in the profits of Hoyt and Thomas, and were determined to have them for tenants without the intervention of a third party.

Then began a series of manipulations which, so far as appears at present, resulted in the complete discomfiture of the manipulators.

The theatre, refused to Mr. Palmer, was rented by Mr. Eno (or pretended to be rented) to A. B. Darling, of the Fifth Avenue Hotel. Mr. Darling tried to rent it to Hoyt and Thomas—in reality, as is supposed, for Mr. Eno—but found himself balked by an ugly provision in the contract of those gentlemen with Mr. Palmer.

Various schemes were tried to get around this provision but it was tough and Mr. Hoyt was honest. So that didn't work. Finally a sum of money was offered to Mr. Palmer if he would abrogate his rights in the matter. He consented and took the money. Then Hoyt and Thomas applied for the theatre and discovered that Mr. Darling wanted an advance over the present rental of \$15,000 a year, making the total rent of the smallest theatre in the city \$35,000.

The theatre proper stands on Mr. Eno's ground. The entrance, the dressing-rooms, the carpenter's shop, etc., stand on ground owned by Lloyd Phoenix. This part of the theatre has also been an embarrassment. Mr. Eno wants to buy it, but he will not pay Mr. Phoenix's price for it. M. H. Mallory, desiring also to have a hand in the pool, took time by the forelock and some time ago secured a lease of that portion of the property from Mr. Phoenix. So the Darling-Eno combination thought they would shut out Mr. Mallory, and they actually had surveys made and plans filed in the Building Department for a new entrance to the theatre through the Fifth Avenue Hotel. This counter-move alarmed Mr. Mallory and he gave up his lease.

When Hoyt and Thomas finally went to Mr. Darling and told him they were ready to take the house, they were met, as is stated above, with the staggering price of \$35,000, or leaving out the Phoenix entrance, \$30,000.

It is scarcely necessary that this gave them pause. Business with *A Temperance Town* has not been good. Times are hard. Everybody feels the depression. Yet the landlord stuck out for this enormous price. Hoyt and Thomas weakened. They declared they did not want the theatre. They asked Mr. Palmer to give them back their money. He did it. And the Madison Square Theatre is still without a tenant for the years following October, 1894.

Whether, in the end, Mr. Palmer will get the house, or Mr. Mallory will get it, or Hoyt and Thomas, after all, will have it; or whether it will be turned into a kitchen for the Darling caravanary, is known only to the gods and to Eno.

BROKEN A MANAGER.

The Summer residence of George W. Lederer, at Larchmont, was broken into and robbed by two tramps several days ago. The property taken was valued at about \$700. The thieves were arrested at Greenwich, Conn., with some of the property, and on them were found several bunches of keys. They gave the names of John Williams and John Dougherty, and had evidently entered other houses on the Sound. They admitted having robbed the Lederer place, and said they remained in the house two days. Mr. Lederer's family had removed for the Winter to New York.

THE CASINO CONTROVERSY.

Another step in the litigation over the Casino will be taken to-morrow, when the counsel for ex-Judge Arnoux, trustee for the bondholders, will apply to the Supreme Court for permission to foreclose on the \$100,000 mortgage, the interest, now long overdue, not having been paid. This amounts to \$4,500, and it is said that unless it is secured by Arnoux and Lederer their lease of the Casino will be extinguished.

PROCTOR AND MANTELL.

Robert Mantell advertises in last week's *Mirror* that he will be henceforth under his own management. As it was presumed that he is under a five years' contract binding him to the management of Proctor and Turner, of which two years have elapsed, the advertisement was a surprise.

Manager F. F. Proctor said to a *Mirror* reporter: "Mr. Mantell is still under the management of Proctor and Turner. He has been behaving in a most erratic way. He has held a share of our money. He also owes me personally about \$2,500. Then there is two or three thousand dollars my firm has paid out in the way of plant for Mr. Mantell's productions. The very costumes he and his company are wearing belong to Proctor and Turner."

"For more than a month Mr. Mantell has failed to forward money due us. He does not make any statements. Some weeks ago Howe and Hummel informed me that Mr. Mantell had engaged them to help him break his contract with Proctor and Turner. I referred them to Judge Dittenhofer, our attorney. Mr. Turner left town several days ago to join Mantell's company.

"Mantell has made money right along this season. I suppose he thinks he can cut us out of it and make all the money himself. That is a way stars have sometimes. They get away on the road by themselves. Our representative with the company, John Martin, has not upheld our interests. Mantell asserts that we have not booked him right. We have done everything for the best."

"I have telegraphed to managers at theatres at which Mantell is to play not to give him anything from the box-office without a written order from Proctor and Turner. With regard to the booking, we have booked Mantell's tour away ahead, but he does not know where. This matter will be settled in short order."

Proctor and Turner got out an injunction restraining Mr. Mantell from touching last week's receipts.

For some time past Mr. Mantell has been dissatisfied with Proctor and Turner's management of his business, and he, no doubt, has reasons of his own to advance for the course he has pursued. Mr. Mantell's side of the controversy has not yet been received.

MACKAYE'S SPECTATORIUM.

Steele Mackaye was in poor health during last Summer, and the disappointment over the failure of his magnificent spectatorium plan for the World's Fair perhaps influenced his physical condition. His friends say, however, that Mr. Mackaye's vindication, from an artistic standpoint, will soon be known. What is called the scenario, a reduced form of his great spectatorium, is approaching completion in Chicago. It is being erected on the site and practically within the walls of the Chicago Fire Cyclorama building, on Michigan Avenue. The whole thing will illustrate Mr. Mackaye's novel ideas of theatrical effect. Miniature railroad tracks beneath and above the stage will accommodate trucks on which will move scenery and illuminants, the latter being intended among other things to display the natural movement of the sun and moon in illumination. Instead of flat canvas, the scenery is modeled so as to really represent the pictures of localities that will illustrate the spectacle of *The World Fitter*. Frederic Archer is said to be preparing the music that will go with the exhibition. Many of the original stockholders in Mr. Mackaye's greater scheme are interested in the present undertaking. It is expected that the spectacle will be ready some time in January.

AMATEURS AT THE BERKELEY.

The Students' Dramatic Club, an organization of amateurs, appeared at the Berkeley Lyceum on Tuesday night last in a farce entitled *Three Hats*, adapted by Arthur Shirley from *Les Trois Chapeaux* by Hennequin, the author of *Pink Dominos*. The adapter transferred the scene to London, but he has notably preserved the Gallic wit of the piece.

The plot, which is quite ingenious, plays about three hats of men. One of these men, after a night off with friends, gets the hat of his friend and guest, a young man who is secretly married to the daughter of a man who happens at the same dinner to get the hat of his unknown son-in-law, who, on his way home, gets into a scuffle with a man who thinks he is engaged to the married young woman. This mixture of hats results in most amusing complications, but in the end the hats are all returned to their owners, the secret marriage is forgiven, a husband and wife are reconciled, and all other misunderstandings are happily solved. The farce was creditably played by Powhatan R. Robinson, Walter P. Robertson, George A. Kelley, Harry Anderson, Frank A. Condon, Madeleine Eaton, Adeline Rice-Robinson, Elizabeth W. King, and Evangeline M. Lent.

ELVIRA FRENCELLI.

The picture on the first page this week represents Elvira Frencelli, a soprano who has won praise in comic opera on the road. Miss Frencelli was born in the Argentine Republic in 1872. She inherited musical ability, and studied with her father, who has been a conductor of grand opera and for the past ten years a teacher of singing in this city, he being connected with the Conservatory of Music conducted by Mrs. Thurber. Miss Frencelli has this season sang with great success the prima donna role of Violet in *The Little Tycoon*, having appeared in it seventy-two times in eleven weeks. She speaks English, Spanish, Italian, and French, is a conscientious artist, and has an engaging stage manner as well as a fine voice and method.

If you want play books, photographs, or popular songs, send stamp for catalogue to Supply Department, New York Dramatic Mirror.

REMARKS BY MISS BELLWOOD.

A *Mirror* reporter saw Bessie Bellwood, the London concert hall singer, after her performance at Koster and Bial's the other night, and found her willing to talk about her first impressions of this country and her career in England.

"I hope that the public will not judge me by my performances of the last few nights," she said, "because, as you can see, I have such a severe cold that I ought not to be out of my room. I can sing when I am well, but so far this week I have hardly been able to make a sound. I think the change of climate is much worse for an Englishman coming to this country than for an American going over to England. The change seemed most attractive to me at first. I said, this is New York with a sky over it, and it is a great improvement on our foggy London. I soon found, though, that the cold, bracing air does not mix well with the heat of your houses and theatres. The result is that I have almost entirely lost my voice."

"Were you very nervous about your first appearance here?"

"Well, I should say so! When everything bright and clever that we hear on our stage comes from America! I was more than pleased with my reception on Monday evening, however, and I could ask nothing better than to have a continuation of just such audiences. They were very kind and very encouraging to me, a stranger. I was not at all sure now I should be received here; in fact my maid has the money for our return fares sewed into the waist of her dress in case of an emergency."

"How do you like Koster and Bial's, and how do you think it compares with the music halls of London?"

"There isn't a music hall abroad that I have seen that can compare with it. It is a place of which New York should be proud."

"I am to be here three months; then I shall return to fill engagements abroad. All my songs, by the way, are my own and are copyrighted."

UNDER THE BLACK FLAG.

Smith Turner writes from Wichita, Kans., to inform *The Mirror* of a piratical company called the Sadie Raymond company that is operating in that State. They play Harbor Lights, The Old Homestead, and A Texas Steer. Managers should refuse to book this company.

Joe W. Spears, business manager of the New Ninth Street Opera House, Kansas City, Mo., sends to *The Mirror* a letter written to the advertising agent of that house from Atlantic, Ia., by one F. M. Brown, signing himself as of the "Acme Dramatic company, Plattsburgh, N.Y." as follows: "Dear Sir: Did you save any pick-ups of *The White Slave*? If so, I will give you 2c. for $\frac{1}{2}$ and one sheets straight, and 1c. each for three sheets. If you have any, send them to Plattsburgh, N.Y., C. O. D., and I will take them out the moment they come and you will have your money within twenty-four hours." The Acme Dramatic company is evidently pirating *The White Slave*, and thus hopes to get its printing second-hand. Reputable managers will look out for these flyers of the black flag.

No piracy that has come to the attention of *The Mirror* can compare for boldness and disregard of the owner's rights with one committed last week in Wilkes-Barre, Pa., where a company under the management of one Wai played at Music Hall Stuart Robson's The Henrietta. In the Scranton *Republican* appears a notice of this presentation of the play which commends the acting in detail and says of the principal role: "Mr. Fielding's Cedric Armstrong was the hit of the evening. His reproduction of Stuart Robson's voice, inflection, punctuation, and even his carriage, was a triumph of impersonation." It would ordinarily be bad enough for a manager to steal another's play, but when an actor is employed to personate the actor himself in a stolen vehicle, insult is added to the theft. The manager of Music Hall should have known better than to have had a hand in this piracy.

A telegram to *The Mirror* from Lincoln, Neb., states that Paige's Players announced My Partner and The Private Secretary for performance there last week, claiming to have authority to perform both plays. The claim is unfounded.

KLAU AND ERLANGER'S EXCHANGE.

Messrs. Klaau and Erlanger have been obliged to keep their exchange open during the past month until twelve o'clock at night, on account of the many changes in time that have taken place. In the last two weeks they have booked for next year the routes of Joseph Jefferson, Marie Jansen, the Colony Circus, Rice's Surprise Party in 1492, Roland Reed, Sol Smith Russell, Dennis Thompson's Two Sisters company, Rose Corbin, Warde and James, William H. Crane, The Prodigal Father, Katie Emmett, in addition to which they have had the complete making of the Southern tours of Hoyt's Trip to Chinatown, Texas Steer, and Temperance Town, Rosenquist and Arthur's Blue Jeans company, Rosengren's Comedy company, headed by Barney Ferguson, The Ensign, In Old Kentucky, and The County Fair. A double force of stenographers is at work at all times in the exchange, and they are able to make a first-class company a complete route inside of one week, so thoroughly have they systematized their business. Their copy books show that 4,800 letters have been written from their offices during the past two weeks.

A THEATRE BURNED.

The Opera House at Port Huron, Mich., managed by L. T. Bennett, the correspondent of *The Mirror* in that city, was burned last Friday night.

SAID TO THE MIRROR.

WILLIAM S. MOORE: "After" completing her engagement in *Venus* in Boston, my young and pretty star Annabelle opens this week at the Auditorium in Philadelphia. I fully expect her to create a sensation there."

EDWARD FAVOR: "A lawyer who, as it appeared, saw my name in the programme at Palmer's, called on me last week. He told me he came from Concord, N.H., where he is settling the estate of a man named Favor, who left no heirs. The lawyer thought I might be the long-lost son we read about. I shall of course attempt to demonstrate that I am."

GEOGE WILLOW: "I have had one or more of my companies in almost every State in the Union this season. I have taken more money from Texas than from anywhere else."

EMMA CALVE: "I was so nervous when I appeared in *Carmen* at the Metropolitan Opera House on Wednesday night that my knees trembled as I stood on the stage. It was not until the third act that I became myself. It is always an ordeal for a singer to appear before what is to her a foreign audience—even when it is kindly, as is that at the Metropolitan. I find that New York musical critics are not bound down by conventionalities and traditions as are many I could name. They do not seek to put an artist at once into comparison with some one else that has once upon a time played the same part in a different way."

JANE HADING: "Oscar Wilde has made a French version of *Lady Windermere's Fan*. He wishes me to produce it in Paris, but I shall not do so. He wanted me to play Mrs. Eryllyne, the mother. It seems to me to be too old for me."

RALPH EDMUND: "It was never generally known that poor Bizet, the composer of *Carmen*, had very little means at his command, and, to earn enough to keep the wolf from the door, spent all his time making piano-scores of the operas of Halevy, Meyerbeer and others."

MARK MURPHY: "On Christmas night at Poughkeepsie Chief of Police McCabe will give a banquet to Mike Kelly, the \$10,000 prize beauty, baseball player, who is playing juvenile roles in my company. I shall be there."

BEN WHITNEY: "My father, C. J. Whitney, fractured his hip ten days ago. Owing to his rugged constitution, the doctor says he will be as well as ever in a month. I shall be back in Detroit by the time *The Mirror* is out. I have been in New York on business connected with my father's circuit."

JOHN SPRINGER: "I have sold all my interest in the Springer Lithograph Company. For a few weeks I shall rest on my oars. Shall I go into the show printing business again? There is no law against it."

R. N. SUGERS: "I am revising *The Hustler* for next season. Only the title will be left. Since the piece came into existence it has had three authors—Lew Rosen, Scott Marble and myself. John Kernell, one of the star of the piece, will head a new company next year."

FRANK DURER: "The policy of vaudeville and opera inaugurated by Manager Kraus at the Imperial Music Hall will continue indefinitely. The production following Hammett in *Distress* will be a travesty on the Hawaiian situation. It will be entitled *Queen Lil'*."

S. F. FELIX SISTERS: "We are now touring through Illinois. The bad times have affected our business, as they have that of everybody else, but we are more than holding our own. We hear things are picking up in the West and we shall see in that direction."

JESSE SCHUMAN (of Peck's Bad Boy company): "I notice that it is claimed in *The Mirror* that Bella Fox has the smallest foot in the profession and that Charles A. Loder claims that distinction for Mina Genell, of his company. Will you kindly give me a share of this distinction? I wear a child's 12½ shoe. I have been in the profession since a child and I have never run across a foot smaller than mine. If you will kindly give this fact due prominence, I shall be greatly obliged."

SALLY CONN RICE: "There has been a great deal of controversy as to whether Bella Fox or Mina Genell, of Charles A. Loder's company, has the smallest foot in the profession. I think I have a smaller foot than either of them; it is a 12½ child's. If there are others, I stand willing to be defeated."

S. T. KING: "The outlook for Tim Murphy's tour next season, under my management, is bright. I have booked a forty weeks' season, covering the best theatrical territory. I have engaged for Mr. Murphy's support Samuel Reed, prominent in De Wolf Hopper's company for several seasons; Dorothy Sherrod, Lorraine Drew and Clara Thropp."

THROUGH CARPS TO NEW ORLEANS.

Among the many important improvements in the Baltimore and Ohio Railroad train service is the addition of through Pullman Sleepers Cars from New York to New Orleans, via Philadelphia, Baltimore, Washington, and the famous Shenandoah Valley route, passing through Roanoke, Knoxville, Chattanooga, and Birmingham. The train leaves New York daily at 5:00 p.m., Philadelphia, 12th and Market Sts., 7:22 p.m., and 2nd and Chestnut Sts., 7:38 p.m., reaching Roanoke at 7:30 a.m., Knoxville, 3:52 p.m., Chattanooga, 5:00 p.m., Birmingham, 12:13 p.m., and New Orleans, 12:45 p.m.

This train is very handsomely appointed, being vestibuled throughout, and has Dining Car service New York to Chattanooga. At Washington a Pullman Sleeping Car, which runs through to Memphis, is added to the train.

All trains of Baltimore and Ohio Railroad leave New York from station foot of Liberty Street."

Barney Ferguson in McCarthy's *Mishaps* filled Jacobs'.

The Star had its usual Monday afternoon crowd, and was filled to-night. Sam Devere and his company are the bill. New York Stars follow.

The Christmas Mason was a dandy, and it had a big sale here.

Manager Turner, of Proctor and Turner, swooped down upon Robert Mantell last week and began suit against him for breach of contract. Mantell's motion for a receiver will be heard to-morrow.

The Opera House orchestra presented Manager Hartz with a handsome diamond-studded charm as a mark of their esteem.

Andrew J. Seymour, the mind-reader, gave two exhibitions at the Lyceum yesterday.

National Lodge, K. of P., take a benefit at the Star week of Jan. 6.

WILLIAM CRASTON.

PITTSBURG.

The Standard City Game Masters Stampede to Popular Attractions—A Show-off for Our Queen.

[Special to *The Mirror*.]

PITTSBURG, Dec. 25.—Charley's Aunt, first time here, was greeted by an excellent house this afternoon.

James O'Neill, in Monte Cristo, attracted a large house.

Eight Bells crowded the Grand Christmas matinee.

Harris' Theatre has The Pay Train for its attraction this week.

A Dark Secret drew an excellent house at the Palace.

A benefit performance was given at the Duquesne on Friday by the companies there. It netted \$6,750 for the poor of the city.

Manager Gulick, of the Bijou, has been to Chicago. He returned this morning.

E. J. DONNELLY.

NEW THEATRES OPENED.

[Special to *The Mirror*.]

QUEEN, III., Dec. 25.—Rhia opened the new Empire Theatre last night. The star and company received an ovation. The receipts were \$1,700.

STRASBURG.

EVANVILLE'S CHRISTMAS CHAT.

"After reading the *Christmas Mirror*," said Will McConnell to a *Mission* reporter, "I must say I cannot take a dark view of things. To be sure, some of the weak fish in the theatrical sea have suffered a good deal of late. But that is not a new sensation for them. There are lots of companies that go out only to come in. They require a change of scene. Broadway has become monotonous. They have exhausted its shop windows. They want to visit other cities, at the expense of agents and lithographers.

"But the good, strong, representative attractions, like David Henderson's, T. Henry French's, Abbey's, Scherffel and Gran's, Shore Acres, Fanny Davenport, E. S. Walbridge, Richard Mansfield, Nat C. Goodwin, Hermann, Modjeska, Wilson Barrett, De Wolf Hopper, Thomas Q. Scarrooke, have no cause to complain very much. They give the public the worth of its money."

"The point is," continued Mr. McConnell, "that no one will buy a coat simply because it is marked at eighty cents. They wouldn't have it at any price; they would rather go without it. It's that way with the theatregoing public just now; it has so much to spend, and the first-class companies get it this season. Not one of the attractions I have mentioned has not played to as much so far this season as to the same time last season."

"Next season, by the way, ought to be a smash-top. The fact that many wholesale dealers have set their stock to run down to almost nothing, indicates that it is only a question of weeks before the mills are running to their utmost capacity."

"I do not pretend that this will improve theatrical affairs at a jump; but by Fall everybody will have money to burn without the World's Fair as a furnace."

"To show you how widely *The Mirror* is read, now as always, your New Orleans correspondent and two weeks ago that Henry Greenwall had just left for New York. Now, as it happened, Mr. Greenwall unexpectedly at the last moment, postponed the trip. But the article in *The Mirror* brought no less than two hundred callers to the American Exchange asking to see Mr. Greenwall. At first I thought it was a practical joke, but I have changed my mind. The worse of it is, the visitors depart with the remark that they would rather believe *The Mirror* than me. I can't blame them."

S. GRIFFITH TALKS.

"The statement telegraphed from Cincinnati to the *New York Herald* that I have been in charge of the Fay Templeton Opera company's business affairs since David Powers retired, is absolutely untrue and misleading," said S. Goodman to a *Mission* reporter. "Charles L. McLellan is entitled to the distinction of being the manager in absolute control of all monetary affairs since Powers quit. I have simply struggled along as advance representative. I do not care to speak in detail of the affairs of the company I trust I shall not be forced into the position of doing so. With regard to Miss Templeton, I can say nothing that is not complimentary, both as to her performances and her attitude towards the management and company."

SHARRED DURING THE PLAY.

Thursday night, during the performance of the Boston Comedy company at Wapakoneta, O., in the City Opera House, Harry G. Woodward and Catherine Warner, members of the company, were married by the Rev. C. D. Hosmer, of the Presbyterian Church of the city. The Opera House was crowded.

A GOOD INVESTMENT.

To the Publisher of the *Dramatic Mirror*:
Dear Sir,—I never invested money to better advantage than the \$50 I paid for my advertisement in the *Christmas Mirror*. The time and houses I am offered for next season for Miss Bindley in *The Captain's Mate* are simply wonderful. I have a regular deluge of mail—all on the strength of my *Christmas advertisement*. Very truly yours,

CHARLES F. DEEMAR.

DEC. 19, 1883.

OBITUARY.

On a page of *The Mirror* that went to press on Saturday a note was made of the fatal illness of Henry Pettitt, who died in London on Sunday evening of typhoid fever. Mr. Pettitt was born at Smethwick, near Birmingham, England, about forty-five years ago. His father was a civil engineer and a novelist. Young Pettitt began his connection with the theatre as an actor at an early age. Turning his attention to playwriting he sold his first piece, *Golden Fruit*, to the Pavilion Theatre for £5. He next collaborated with Paul Merritt, and their British Born was successfully produced at the Grecian. Pettitt traveled with this play, and afterward with various companies. During his travels he married Annie Read, an actress. Upon his return to London Pettitt became treasurer of the Grecian Theatre, and entering into a partnership with George Conquest, they produced a series of strong melodramas, of which *Queen's Evidence* is a striking example. Mr. Pettitt wrote *The Black Flag*. In collaboration with Merritt he produced a number of successful plays. He came to this country in 1880, and on his return to England produced the pantomime *King Frost*. For the Hanlon-Less he wrote *The Nabob's Fortune* and a new version of *Le Voyage en Suisse*. In this country he brought his noted lawsuit over the *World*, and exposed a very clever fraud and secured a reversal of the "menacing" decision that had figured as a precedent since Laura Keene's case of *Our American Cousin*. On his return to England, Mr. Pettitt produced at the Adelphi *Taken From Life*. For some time before his death, Mr. Pettitt had been associated with Sir Augustus Harris, under whose management his plays have been produced at the Drury Lane Theatre. *The Prodigal Daughter*, which has just closed a successful run at the American Theatre in this city, is by Pettitt and Harris, as is also *A Woman's Revenge*, which was recently produced in London. *Hands Across the Sea* was written by Pettitt and Sims. Among Pettitt's other works are *In the Ranks*, *Harbor Lights*, *Faust Up to Date*, and *A Million of Money*.

Carrie Reynolds died on Saturday at her home in this city of disease of the spine. She was twenty-nine years of age. Until three weeks ago she was a member of the Jennie Neumann company. She was married to Charles Tingay while in England with Minnie Palmer several years ago.

Mrs. Harriet Lydia Albee died suddenly on Dec. 22, at her residence, 61 Warren Avenue, Boston. Mrs. Albee was the mother of Portia Albee Lewis, formerly of the Boston Museum stock company, but more recently with the Soudan company. The funeral which took place from the residence of the deceased on Sunday, was conducted by the Rev. James Reed.

Mrs. Eliza Hooker Gillette, widow of United States Senator Francis Gillette, died in Hartford, Conn., on Dec. 16, aged eighty years. Two of the deceased's sons died in the war as officers of Connecticut regiments, and three children survive her—William H. Gillette, the playwright, ex-Representative Edward Gillette, of Iowa, and Mrs. George H. Warner of Hartford.

Leslie Powell, the husband of Amy Leslie, the prima donna, died in Chicago on Dec. 14. Mrs. Powell, who is a member of A Turkish Bath company, was apprised of her husband's critical illness by telegraph, and was with him at the time of his death. The deceased was not a member of the profession.

Mrs. Hattie E. Ingraham, mother-in-law of E. T. Stetson, manager of the Grand Opera House, Newark, N. J., died suddenly in Miner's Theatre in that city last Friday night. She was attacked with heart spasms and carried to a private box, where she expired. Her daughter, Mrs. Stetson, was with her.

STAGE CHILDREN'S CHRISTMAS.

The annual festival of the stage children was held in Tammany Hall on Sunday night. The entertainment earlier in the evening by the tots introduced a number of extremely clever little actors, singers, and dancers. All the youngsters received appropriate presents from the Christmas tree, and they enjoyed a feast, also. Dancing occupied the elders until a late hour after the children had gone to their homes. The affair was eminently successful.

It was announced last week that Henry Irving had secured the English rights to Stevenson's Dr. Jekyll and Mr. Hyde and that he would appear in that dual role in London on his return. It was learned that Mr. Irving had long owned these rights, and that he had half a dozen plays on the story, but that none he had yet seen had suited him. His manager, Bram Stoker, said: "Of course if Mr. Irving gets a good play he will produce it. When he returns to London he will do Faust and King Arthur."

Al. Hayman, who will adopt the ten-cent tax-on-complimentary admissions to his shows in the West for the benefit of the Actors' Fund, has engaged Manager Burton, of Salt Lake City, to do likewise.

CUES.

George Trader has been engaged to play Charley in Charley's Aunt during the run of the piece in Boston.

George Staley's *Antony the Trumpeter* closed week before last. The company's fares were paid to New York.

The Soudan is at the Empire Theatre, Philadelphia, where it will end its season this week.

On Friday last in the Court of Common Pleas, Ida Leon secured a divorce from Gerard Leon, a clown and acrobat.

Claude Kyle sailed for St. Johns, N. F., on Saturday, having changed his plan to spend the rest of the season on his farm.

Last week a jury in the United States District Court acquitted H. Quintus Brooks of the charge circulating edition of *Broadway* to which Anthony Comstock took exception.

Walter Damrosch and his orchestra have patched up matters. The musicians will play and Hegner, the foreign cellist, will appear but only as a soloist.

Albert R. Haven, the playwright, has brought suit in Rochester against Sol Smith Russell. He sues for \$2,000—twenty weeks' royalty on a play called *An American*.

Mrs. Robert Hilliard has brought suit for divorce against her husband on the statutory grounds.

Frank A. Connor is seriously ill with congestion of the lungs.

J. Frank Sherry has gone to Providence, R. I., to spend the holidays, but will return to the city after New Year's.

Fay Templeton's birthday occurs on Christmas. She passed it in New York.

The aldermen of Rochester have adopted an ordinance taxing theatres and amusement places in that city \$100 per year each.

Frank Wills, of the Two Old Cronies company, was in Philadelphia on Saturday. He is rehearsing a new piece called *The Liberty Belle*, the incidents being taken from society as found in the village of Liberty, Pa.

Norma Wills, late leading lady of the Two Old Cronies company, is ill at her home in Brooklyn.

Mrs. Bertha Fleishman, widow of the late Israel Fleishman, of the Walnut and Park 2-nd streets, Philadelphia, is again able to be shown, and is sometimes seen in the stage box at the Walnut. She has been very low with Bright's disease, and for a long time her condition was desperate.

Mallie Kilmer, once a handsome copyée in the ballet of George W. Smith, years since at the Central, Philadelphia, is frequently seen at the different theatres in that city. She married Jacob Ridgway, a many times millionaire.

Amanda Fahriss, the Ermine of Francis Wilson's company, called upon Luin Glaser, the Javotte of the same company, at her hotel on Thursday last in Philadelphia, and presented the pretty artiste with a life size doll. It was arrayed in most expensive costume.

On Friday the students of the Lawrence School of Acting presented Edwin Sardou Lawrence with a handsome brass ink-stand and a gold mounted umbrella.

Mabel Eaton has been rehearsing her company in La Belle Russie at the Fifth Avenue Theatre the past week. Helen Ridgway will take the place of Annie Allen in this company. Fred R. Giles will act as press agent and William Gammon as programmer. David Belasco will conduct rehearsals this week.

The starring tour of Ellen Vockey will begin on Jan. 8. The company is almost complete. The following people have signed: E. T. Mack, Henry P. Duson, H. V. Riley, Richard Butler, J. Howard Hardin, Little Stella Wood, Miss K. M. Wood, May A. Bell, and Arabella Gold. Miss Vockey will present *Alone in London*.

There was a report yesterday that Marshall H. Mallory had secured the new lease of the Madison Square Theatre for ten years. The complications regarding the Madison Square transactions are described in another column of this issue of *The Mirror*.

The Leather Patch will follow the Old Lavender revival at Harrigan's Theatre.

Hoyt's new piece, *A Milk White Flag*, was produced in Wilkes-Barre, Pa., on Saturday night. It is said to contain a good deal of blunt satire, but the fun, which revolves about a corpse that is supposed to be in a room adjacent to the scene of action, is pronounced to be in-locking bad taste.

C. Garvin Gilmaine, of Philadelphia, writes: "I wish to correct the statement in last week's *Mirror* that Luin Glaser is a pupil of mine. It is an error. Miss Glaser is a personal friend of mine and she was a guest at Congress Hall, Cape May, last summer where she took an active part in the testimonial tendered to me at the close of my Summer stock company season."

Robert Gran writes to *The Mirror*: Your issue of last week has the assertion, And now Robert Gran is to take a benefit? Will you allow me to deny such a terrible accusation? Say that I have skipped the town, en bateau, absconded, or anything like that but please don't say that I am going to take a benefit. I am not quite so bad as that."

Agnes Proctor has withdrawn from her position as leading lady with Lillian Lewis.

The funeral of William Kresling, the love manager of the Tivoli, in San Francisco, last Monday, was an impressive ceremony. The masonic form recited, and a great crowd of friends of the deceased gathered at B'nai Brith Hall, where the services were held. The remains were placed in the Tivoli Sunday morning, and were there viewed by thousands. The Harmonic Society sang, and the floral tokens filled three express wagons. The body was placed in a vault to await the opening of the will of the deceased, who had expressed a wish that his remains should be cremated.

"King" Kelly, the baseball player, has joined Mark Murphy's O'Dowd's Knights.

ANOTHER ROUND OF APPLAUSE.

"*Simple Distraction.*"

Dancer Times.

The Christmas Number of *The Dramatic Mirror* unquestionably ranks among the most artistic of the holiday publications. The literary contributions exhibit an interesting variety of subjects by standard writers in the dramatic field, but the feature of the number is the profession of superb half-tone portraits of leading actors and actresses of the American stage. Recent improvements in magazine illustration enable the publisher to reproduce pictures that are equal to the finest finished photographs, and *The Mirror's* representations in this Christmas Number are simply perfect. They are exhibits of art in the highest degree. Especially is this so in the case of eight pictures showing "Photographer's Ideas of Beauty." The whole number is an elegant production and a tribute to the skill and good taste of Harrison Grey Fiske, the editor.

Decided Literary Merit.

Dancer Journal.

The publisher of *The Dramatic Mirror* fairly outdoes himself in the Christmas Number, just issued. It comprises pages artistically printed on book paper, finely illustrated. Excellent likenesses of many of the prominent theatrical people of the day are shown. Besides being of interest to all members of the profession it possesses decided merit from a purely literary standpoint.

More Accomplished & Triumph.

Buffalo Express.

The Christmas Number of *The Dramatic Mirror* is a beautiful magazine. It is fully and distinctly illustrated, containing a large number of most attractive portraits and short stories from the pens of some of our best authors. *The Mirror* has accomplished a triumph in its holiday issue.

Show Off the Pictures.

Chicago Inter-Ocean.

The New York *Dramatic Mirror* has issued an extremely handsome Christmas Number, full of good matter and excellently executed pictures. This number is so commemorative of the fifteenth birthday anniversary of the paper that was started as a representative of the respectable side of the artistic life, and as a service to the serious members of the theatrical profession, and during these years it has been loyal to its original profession. It continues to be ably edited by Harrison Grey Fiske.

Show Off the Pictures.

New York Home Journal.

The Christmas Number of *The Dramatic Mirror* is once more on the news-stands in handsomely decorated covers, rich as usual in illustrations and varied in matter; a publication truly meet for the season. The demand for this edition, by the way, bids fair greatly to exceed that of previous years, and unless called for early it may be difficult to procure a copy, in spite of the fact that larger numbers are printed each season. The opening article is an interesting historical sketch by Charles Fulton, "Legends of the Lotus," of which club is a prominent member.

Show Off the Pictures.

Minneapolis News.

The Christmas Number of *The Dramatic Mirror</*

CORRESPONDENCE.

CONTINUED FROM PAGE 1.

TO THE EDITOR.—Dr. Bill was presented matinee at the Fair House.

—NEW YORK.—OPERA HOUSE (W. H. Sims, manager): Another Dramatic week commencing to compete to good business. Simon Lee, by home audience, 600 to 800; Dr. Bill 600.

—TEMPLE.—BROAD OPERA HOUSE (James Rudd, manager): Dr. Bill 600; good business. Duncan Clark's Female Minstrels in light business. London Stage Girls, Noss Jollity co. 600.

—MONTREAL.—GRAND OPERA HOUSE (Schwarz and Mize, managers): Dr. Bill 600, with Eugene Sweetland in the title role, pleased a large audience. Thomas J. Keight in *A Pretzel*. The intervening time could have easily been filled but our local managers emphatically refused to book or rent the house to operators who applied for time. Fowler and Washington seen in *Skipped*; Noss Jollity in *A Quick Match* 600.—ITEM.—Mit Dawson, one of our townsmen, with A. Pretzel co. and will receive a hearty reception.

—NEW YORK.—OPERA HOUSE (John R. Goodhue, manager): The cantata "David the Shepherd Boy" in their crowded house. Jessie Holman 600 to 650; good business.

—SAVANNAH.—GRAND OPERA HOUSE (Walker and Kegley, managers): John Clegg Concert co. in London Gazette. Burlesque co. 600, both to light houses. Archie Boyd in Country Square 600; fair business. Skipped by the Light of the Moon 600; top-heavy house. —ITEM.—It now seems as though Walker and Kegley will not take the Austin house, though Mr. Walker himself told your correspondent that the trade was closed. Some hitch in the terms of the lease.

—YONKERS.—OPERA HOUSE (B. P. Stephenson, manager): The Volunteer Fireco. here had a benefit given them by local talent on to a big house. The King Co. in *Mother and Son* 1000.—ITEM.—The Christmas Number has arrived and everybody is delighted with it.

—SHERMAN.—OPERA HOUSE: Neville and Barry, managers; The Huntley-Parley comb. 600-6; large houses. Dr. Bill 700.

UTAH.

—SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Mendicants Quartette Club, assisted by the Orpheus Club of this city gave an excellent concert to a large audience. The employes of the theatre gave their annual benefit ball, and matinee 600 which was well patronized.—ITEM.—The Christmas Number is much admired and is having a large sale. The *Sun* and *Herald* each highly commended it.

VERMONT.

—BENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): Zeb 600; poor business. Black Crook 25.

—BURLINGTON.—HOVARD OPERA HOUSE (W. E. Walker, manager): The Pirates of Penzance 1500, by local talent.

VIRGINIA.

—ALEXANDRIA.—LAWSON'S OPERA HOUSE (J. B. Hill, manager): Dark.—ITEM.—Your correspondent had the pleasure of showing Lillian Lawrence, Christ Church, Mt. Vernon, and other points of interest in this city and vicinity last Friday. It was her first visit to the place of her nativity since she left for California when a mere baby. She closed her engagement with the Carrie Turner on Saturday, her resignation having been tendered before it was decided to close the tour. Miss Lawrence returned to New York, where she is under contract with Charles Frohman.—James T. Galloway, of the Parley Club co., is sending the week before Christmas shooting at Four-Mile Run, near here, where he and George W. Durbin have a cottage. Saturday night, Dec. 29, a few "compositional spirits" will indulge in an oyster roast at their place, Beehive Cottage, one of which number will be your correspondent.

—WALSH.—ACADEMY OF MUSIC (G. D. Lassell, manager): The Southerns in fair business. Gorham's Minstrels 600.

—CHARLOTTESVILLE.—ACADEMY OF MUSIC: Dark week of 600.

—WILLIAMSBURG.—ACADEMY OF MUSIC (G. D. Lassell, manager): Gorham's Minstrels 600; good house, 600; average house.

—CHARLOTTESVILLE.—OPERA HOUSE (W. L. Oliver, manager): Thomas W. Keene, with good support, gave Richard III. to a fine house 600. Gorham's Minstrels 600.

WASHINGTON.

—SPOKANE.—AMERICAN (Harry C. Hayward, manager): U. T. C. 600; small house.

—SEATTLE.—THEATRE (John W. Hanna, manager): Edwin Stevens' Minstrels 600; good house. (W. H. French, manager): Burlesque 600-600. Lady of Lyons 600; very creditable production. Good house.

—SPokane.—OPERA HOUSE (John Higgins, manager): Local home talents give the Field's Folk Pictures 600 to a packed house. Two Irish Shows 600.

—CHARLOTTESVILLE.—BROADWAY OPERA HOUSE (E. S. Parker, manager): Thomas W. Keene in *Banquo* to a full, creditable audience 600. Charlotte Lodge co. B. P. G. H. gave an excellent minstrel performance composed of local talent 600. Powell 1000.

WEST VIRGINIA.

—WHEELING.—OPERA HOUSE (F. Blister, manager): Alba, Hayward 600; poor business. Lewis Morrison in *Four to Six*, G. O. 600. Cleveland's Minstrels 600 to 650. Magician, Jan. 1. Simon Sennett 600. Charles A. Gardner 600.—GRAND OPERA HOUSE (Charles Finsler, manager): Edgar Seddon in *Will of the Wind* 600-600; fair business. Mrs. Paton 600; good house. Frank L. Prager 600-600. Russell Brothers 600; Master and Man 600.

—MORGANTOWN.—OPERA HOUSE (John Higgins, manager): Local home talents give the Field's Folk Pictures 600 to a packed house. Two Irish Shows 600.

—CHARLOTTESVILLE.—BROADWAY OPERA HOUSE (E. S. Parker, manager): Thomas W. Keene in *Banquo* to a full, creditable audience 600. Charlotte Lodge co. B. P. G. H. gave an excellent minstrel performance composed of local talent 600. Powell 1000.

WISCONSIN.

—BROOKFIELD.—BROADWAY OPERA HOUSE (Sherman Brown, manager): Dark. The Christmas Number is a little dark and artistic on the part of his friends with credit. The event of the month, and in fact the social event, was a grand ball given Oct. 26 by B. P. O. E. No. 600 in aid of charity and the poor of the city. \$6,000 was realized, as the lodges gave all expenses. A barrel of flour, donated by the Waukesha Crosby Milling Co., of Minneapolis, to the poor, was auctioned off at the party and realized \$600. Times are hard and dollars scarce, but the Elks are living up to their motto of "Charity."

—GREENBAY.—GRAND OPERA HOUSE (J. A. Williams, manager): Risers 600; Comedians work commencing at popular prices to successful business.

—WAUPACA.—FALLS OPERA HOUSE (E. H. Potter, manager): Stuart Sisters 600.

—WALES.—WALSON'S OPERA HOUSE (H. H. Walson, manager): Dangers of a Great City 600; by local talent to a big house. Edward Rego, with his dogs and birds, 600, to very poor business.

—LA CROSSE.—THEATRE (J. T. Condon, manager): John Dilley in *The Model Husband* to a medium house 600. Julia Marlowe 600; small house.

—IOWA.—G. H. Allen, proprietor of Allen's music store, pronounces the Christmas Number to be the finest work of the kind he has yet seen. Mr. Allen desires that the profession should make his place their headquarters while in the city. Coming attractions should insist upon better advertising. The last few cos. have been very poorly billed.—George Schuster, one of our popular young men, is now in charge of the box-office.

—JACKSONVILLE.—MAYER'S GRAND OPERA HOUSE (A. C. Jackson, manager): Harry Williams' Walks of New York 600; fair-sized audience.

CANADA.

—ST. THOMAS.—OPERA HOUSE (George T. Clary, manager): Back-Crook 25; very good business at reduced prices. Bassett and Flora's Stock 600.

more ending up to light business. Future programme was good in the comicistic roles.

—CHATHAM.—GRAND OPERA HOUSE (W. W. Lane, manager): The Royal Opera were greeted by a large house. Steppards' World's Fair Entertainment co. 600.

—OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): The Prodigal Son 600-600; good business. McGill University (see) and Banff Club 600.

—HARMONY HALL: Daniels' co. of comedians 600-600.

—LONDON.—THE GRAND (A. E. Root, manager): Frank Tucker and a fair co. to splendid houses 600-600.

—MONTRÉAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Copeland-Hadington opened to a large and enthusiastic audience in Sardou's *Nos Intimes*. The audience was most enthusiastic and at the end of the second and third acts the principals received three curtain calls. During the week a brilliant repertoire will be given. Crust of Society 600.

—TURATE'S ROYAL: Sparrow and Jacobs, managers; Joe Landen opened to a fair house 600. The dancing of Miss Teekarana is a feature of the performance. N. S. Wood 600-600.—ITEM.—The Queen's was dark last week. Mamie Mason in *Am. Girl* is the Christmas week attraction. I had the pleasure of an interview with Joseph Howorth. It is probable he will be seen in a round of Shakespearean characters during the season.—Every one speaks in the highest praise of the Christmas Number.

—TORONTO.—GRAND OPERA HOUSE (O. R. Shepard, manager): L'Enfant Prodigue 600; fair business. Sol Smith Russell 600-600.—ITEM.—TORONTO OPERA HOUSE (J. B. Morris, manager): Old Olney 600; greeted by a very large audience. Ed F. Coggin, in the leading role, was very acceptable, his dialect being especially good. Little Williams' specialties were well received. A Railroad Ticket 600-600.—A STAFF OF MUSIC (J. C. Connor, manager): The Velvety Leaf 600-600; good business. The Spider and Fly 600-600.

DATES AHEAD.

THEATRES AND AGENTS OF TRAVELLING COMPAGNIES AND CORPORACTIONS ARE NOTIFIED THAT THE FOLLOWING DATES ARE SET FOR THEIR APPOINTMENT IN OUR ENTERTAINMENT FIELD. THESE DATES MUST BE MARKED DOWN TO ENSURE CO-ORDINATION WITH OTHER COMPAGNIES.

TELEGRAMS TO THE EDITOR.

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TAKEOVER. Mass., on Lowell's; Johnstown, N. Y., Jan. 1. Elmira.

THE TORNADO. Northern, Lincoen J. Carter, mgr.; Boston, N. Y., Dec. 25-30.

THE VANDALITES. Itasca, N. Y., Dec. 26. Lyons 26, Seneca Falls 26, Penn Yan 26, Hornellsville 26, Philadelphia, Pa., Jan. 1-6.

TEXAS STARS. Chicago, Ill., Dec. 25-30.

THIMBRE SHEA. New Britain, Conn., Jan. 1-2. Preston, N. Y., 26. Shamokin, Pa., 27-28.

THE VOODOO. (See Rothner, mgr.) Fall River, Mass., Jan. 1-2. New Bedford 2, Taunton 2, Brockton 2, Newhill 6.

THE WINDS. (Southern, Lincoln J. Carter, prop.; Jack Lodge, mgr.) Winchester, Ky., Dec. 26. Mt. Sterling 27.

THE POSTMASTER. Belleville, O., Dec. 26. Postoria, Jan. 1. Mansfield.

THE BLUES. Allentown, Pa., Dec. 29.

THE OPERATOR. Newark, N. J., Dec. 25-30.

THE SCOUT. Chicago, Ill., Dec. 25-30.

UNENO. Mansfield, O., Dec. 29.

THE HUSTLER. Hoboken, N. J., Dec. 26-30.

TWO JOHN. Cincinnati, O., Jan. 7-12.

THOMAS W. KEENE. (W. P. Dickson, mgr.) Baltimore, Md., Dec. 25-30. Boston, Mass., Jan. 1-12.

T. H. ALEXANDER. Bucyrus, O., Dec. 25-30.

THE RINGER. (Litt and Davis, mgrs.) Baltimore, Md., Dec. 25-30.

THE SODA. Philadelphia, Pa., Dec. 25-30.

TRIP TO CHINATOWN. (No. 2) Memphis, Tenn., Dec. 26-30.

UNDER THE CITY LAMP. Chicago, Ill., Dec. 25-30. Van Dyke and Eaton's; Center City, S. D., Dec. 25-30.

WALTER CONROY. Austin, Minn., Dec. 25-30.

WALKER WHITING. (W. F. Henderson, mgr.) La Crosse, Wis., 26. Eau Claire, Duluth, Minn., 26, 29. West Superior 26.

WESTON'S DISASTER. Joplin, Mo., Dec. 25-30.

WICKLOW POSTMAN. Milwaukee, Wis., Dec. 26.

WILSON BOBBITT. (B. McCormick, mgr.) Mansfield, O., Jan. 1-6.

WATER COMEDY. No ristling, Pa., Dec. 25-30. Reading 2-12.

WHITE SQUADRON. Haverhill, Mass., Dec. 26, 27. Lowell 28. Lawrence 29, Lynn 30.

WINGS OF NEW YORK. (Harry Williams, mgr.) Michigan City, Ind., Dec. 26. Elkhart, Jackson, Mich., 26. Saginaw 26. Bay City 26.

WESTON'S COMEDIAN. Sigourney, Ia., Dec. 25-30.

W. H. CRAVEN. (Joseph Brooks, mgr.) Providence, R. I., Dec. 25-30.

WILLIAM BARRY. Albany, N. Y., Dec. 26.

WILSON JAMES. Detroit, Mich., Dec. 25-30.

WHITE SLAVE. St. Louis, Mo., Dec. 25-30.

WON YOUNG. Kansas City, Mo., Dec. 25-30. Omaha, Neb., 26. Jan. 1. Lincoln, 2. Sioux City, Ia., 2. Des Moines, 5. Ottumwa, 6. Galesburg, Ill., 8. Peoria, 9.

ZEP COMEDY. (Harry Hardy, mgr.) Syracuse, N. Y., Dec. 26, 27. Rochester 28-30.

SPRINGFIELD AND CINCINNATI.

AMERICA. (Abby, Schoell and Grau, mgra.) New York city, Dec. 25-indefinite.

AMERICA. (W. H. A. Cronkhite, mgr.) New York city, Dec. 25-30.

BLACK CROOK. (Eugene Tompkins, mgr.) Boston, Mass., Sept. 1-indefinite.

BLACK CROOK. (Eugene Tompkins, mgr.) Chicago, Ill., Dec. 26. Jan. 1-2. Beatrice, N. Y., 2-6.

DEVIL'S AUCTION. (Charles H. Vale, mgr.) Kansas City, Mo., Dec. 25-30. St. Joseph Jan. 1, 2. Beatrice, N. Y., 2-6.

FANTASIA. (Hanson Brothers, mgra.) St. Louis, Mo., Dec. 25-30. Louisville, Ky., Jan. 1-2. Paris, Lexington 3-6.

RICK'S SUMMER PARTY. (temp.) New York city, Aug. 25-indefinite.

SIMON. (David Henderson, mgr.) San Francisco, Cal., Dec. 25-30.

SPRINGFIELD AND PEW. (See 2.) Burlington, Ia., Dec. 25. Port Madison 25. Muscatine 26, Peoria, Ill., 29. Ottawa 30.

SPRING AND PEW. Toronto, Ont., Dec. 25-30. Montreal, P. 2-3. Jan. 4-6.

SPRINGFIELD AND BOSTON. (Gardon Brothers, mgra.) Boston, Mass., Dec. 25-30. Springfield Jan. 1-2. Providence, R. I., 2-6. Brooklyn, N. Y., 6-12.

SUE. (James A. Forbes, mgr.) Philadelphia, Pa., Dec. 25-30. New York city Jan. 1-6.

VISAGE OF SISTER. (T. Henry French, mgr.) New York city Dec. 25-indefinite.

OPERA AND OPERA.

ARMY AND GRAY'S GRAND OPERA. New York city Nov. 25-indefinite.

ARMY OPERA. (Justine Adams, mgr.) Pittsfield, Mass., Dec. 25-30. Holyoke, Jan. 1-2. New Britain, Conn., 8-12.

BOSTON OPERA. (Barney, Karl and McDonald, mgra.) New York city Dec. 25-indefinite.

BOSTON OPERA. Newbury, N. H., Dec. 25-30. Stratton, Pa., Jan. 1-6. Wilkes-Barre 2-12.

CALICOON OPERA. Pocatello, Idaho, Dec. 25. Boise City 27-28. Baker City, Ore., 30. Pendleton Jan. 1. Walla Walla, Wash., 2. Colfax 4. Spokane 6.

CALIFORNIA OPERA. (John Samara, mgr.) Sacramento, Calif., Dec. 25-30.

CANTON OPERA. Des Moines, Ia., Dec. 25-27. Greenwood 28, 29. Omaha, Neb., 30. Kansas City, Mo., 7-12.

DE WOLFE HOWARD OPERA. (See D. Stevens, mgr.) Brooklyn, N. Y., Dec. 25-30.

DIXIE OPERA. Canton, O., Dec. 25-30.

FRANCIS WALTON GREEN. (H. C. Canby, mgr.) Philadelphia, Pa., Dec. 25-30.

FRANCE GRAND OPERA. New Orleans, La., Nov. 25-indefinite.

FRANCIS WESTER. Newark, N. J., Dec. 25-30.

GARRETT OPERA. Galveston, Tex., Dec. 25-30. Houston Jan. 1-2.

HENRY MARSHAU. (R. E. Johnston, mgr.) Boston, Mass., Dec. 25-30. Providence, R. I., 1-2. New York city 25-30. Brooklyn 25.

HENRY E. DIXON. (E. E. Biss, mgr.) Boston, Mass., Jan. 1-indefinite.

ISLE OF CHAMPAGNE. (Thomas Q. Seabrook) Cincinnati, O., Dec. 25-30.

GENERAL OPERA AND COMEDY. (Mrs. Jessie Kimball, mgr.) Chicago, Ill., Dec. 25-30. Jan. 6.

LILLIAN RUSSELL OPERA. (Lederer and Canary, mgra.) New York city Nov. 25-indefinite.

LITTLE TYCOON. Atlanta, Ga., Dec. 25. Americans 26. Columbus 26. Seville, Fla., 26. Montgomery 26. New Orleans 26. Jan. 6.

PAULINE HALL OPERA. (George B. McLellan, mgr.) Montgomery, Ala., Dec. 25. Mobile 27, 28. New Orleans, La., Jan. 6.

SCHUBERT SYMPHONY CLUB. (E. H. Purcell, mgr.) Dallas, Tex., Dec. 25. Chillicothe 26. Laramie 26. Denver 26. Farmington 26. Cuba Jan. 1-2. Havana, 26. Parsons 26. Greenview 26. Mason City 5. Mt. Pleasant 6.

THURSTON CONCERT. (Gustave Thalberg, mgr.) Knoxville, Tenn., Dec. 25. Morristown 25. Aspinwall, N. C., 26. Salisbury 25. Burlington Jan. 1-2. Bedford 2, Winston 3. Greensboro 4. Henderson 5. Oxford 6. Chapel Hill 6. Durham 6. Raleigh 6.

VERNON H. KEEF. (mgr.) Boston, Sept. 25-Jan. 6. Worcester 6. W. Trust, mgr.) Springfield, O., Dec. 25. Indianapolis, Ind., 27-30.

PARENTS AND CHILDREN.

AMERICAN VARNISHVILLE. New Britain, Conn., Dec. 25. Stamford 25-30.

BON BONBONS. French Creek, W. Va., Dec. 25-30.

CITY CLAN. Providence, R. I., Dec. 25-30.

CITY SPORTS. New York city Dec. 25-30.

GRANGE BUREAU. (See Sam T. Jacob, mgr.) Worcester, Mass., Dec. 25-30.

POST-WALKERS. Newark, N. J., Dec. 25-30.

PEPSI AND SAWSON. Philadelphia, Pa., Dec. 25-30.

THE GREAT ST. LOUIS. Philadelphia, Pa., Dec. 25-30.

OUR STATE'S BELLETTES. (See Hill, mgr.) Philadelphia, Pa., Dec. 25-30.

GRANGE BUREAU. (See Sam T. Jacob, mgr.) Worcester, Mass., Dec. 25-30.

THEATRICAL INDEX.

THEATRICAL ADVERTISEMENTS IN THE PAST TWO WEEKS.

CHICAGO.

ACADEMY OF MUSIC. Still Alarm.

COLLEGES. (See 1 Left Behind Me, No. 2)

CHICAGO OPERA HOUSE. Superto.

EMPORIUM. (See 1 Left Behind Me, No. 2)

GRAND OPERA HOUSE. A Cracker Jack.

HAYMARKET. (See 1 Left Behind Me, No. 2)

HAYDEN'S. (See 1 Left Behind Me, No. 2)

MCKEE'S. (See 1 Left Behind Me, No. 2)

COLLEGES. (See 1 Left Behind Me, No. 2)

WINDSOR. (See 1 Left Behind Me, No. 2)

BOSTON.

ACADEMY. (See 1 Left Behind Me, No. 2)

LYCEUM. (See 1 Left Behind Me, No. 2)

STAR. (See 1 Left Behind Me, No. 2)

PHILADELPHIA. (See 1 Left Behind Me, No. 2)

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ATLANTA. (See 1 Left Behind Me, No. 2)

MEMPHIS. (See 1 Left Behind Me, No. 2)

ST. LOUIS. (See 1 Left Behind Me, No. 2)

KANSAS CITY. (See 1 Left Behind Me, No. 2)

COASTERS. (See 1 Left Behind Me, No. 2)

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ATLANTA. (See 1 Left Behind Me, No. 2)

MEMPHIS. (See 1 Left Behind Me, No. 2)

ATLANTA. (See 1 Left Behind Me, No. 2)

IN THE WINDS.

Until last week Lillian Russell had it all to herself in the way of stunning costumes at the Casino. I do not mean to say that the others in the cast of *Princess Nicotine* were not handsomely dressed, yet no one attempted to cut any sort of a figure alongside of Lillian. But now all is changed. It is Signor Don Giovanni Perugini that divides the attention with Miss Russell. The three costumes he wears are marvels of color. His wedding dress, which is white, with gold clocks running up his stockings, is especially brilliant.

F. F. Mackay's opinions are always interesting. "At the present time," said he, the other day, "the art of acting in this country is nearly lost. I do not hesitate to assert, for instance, that there is no actor upon the stage to-day who can give an adequate performance of the role of Hamlet. Why this condition of things? If you will consider the matter carefully, you will, I believe, conclude it is because the so-called actor who achieves success does so because he happens to have a personality, a temperament that appeals to audiences. It is not because he is capable of sinking his individuality in the part; it is because he shines out of it."

Perhaps Mr. Mackay is right, to a certain extent. But is he not rather sweeping? Is it fair, for instance, to say that E. H. Holland, James Barrows, W. J. Ferguson, W. H. Thompson, Richard Mansfield or James A. Herne cannot make one forget the man in the character? Anyone that has seen Mr. Herne as the negro murderer in *The New South* and as Uncle Nat in *Show Acres*, could not say that the faculty of obliterating personal peculiarities is at present lost in this country.

My confidential adviser tells me that Jean De Reszé is unwilling to sing in *Mignon*. Leastwise at the Metropolitan, as he would then have to shave his mustache, which is however in that its points turn in that direction. But Jean should be brave, and submit to it. Let him put into his mind's eye the many other footlight favorites that have set him an example—J. H. Hill, Will McCollum, Robert Hilliard, Paul Arthur, Vincent Sterndale, Henry Miller, Fred C. Whitney, and even Herbert Kelsey. It always depresses me when I cogitate on how the matinee receipts must have fallen off at the Lyceum when Kelsey parted with his mustache during the revival there of *Old Heads and Young Hearts*. But it is of course for the manager, not the actor or the singer, to determine whether or not it is a wise policy to bid adieu to the leading man's mustache.

This is what I hear said too often: "It is easier to criticize a play than to write one." Let's see what the critics could do for themselves. Well, what have they done? Chester Scott, of the London *Telegraph*, wrote Master Harry, produced successfully, and has adopted a number of plays. William Archer, of the *London World*, adapts Shaw's plays. William Winter edited Edgar Booth's acting edition of *Shakespeare*. Brother Macrae is responsible, alone or in part, for *The Gold*—*On Probation and Decision of the Court*, *Franklin Fyler*, of the Sea, in, with David Belasco, the author of *The Girl I Left Behind Me*. C. M. S. McLellan, editor of *Town Topics*, who writes the dramatic criticism for that paper, is librettist of *Paradise* and *The Honeymoons*. A. C. Wheeler (Nym Crispie) evolved Jack Royal and other plays. Julian Magnus, who was connected with the dramatic department of the *World*, is a playwright. John J. McNally, of the *Boston Herald*, is guilty of *A Strange Trip and A Country Sport*. Harrison Grey Fiske is co-author of *Fontenelle* and author of *Hester Crane*. John P. Jenkins, who used to be musical critic of the *World*, made the English version of the opera of *Moss, Four Joys*, etc. Ben Wolf, of the Boston *Evening Gazette*, connects Romeo and Juliet and Romeo and Co. Col. Sellers, Reginald Delleney, music critic of the *World*, is better known as a composer of light opera. That will do for the present.

Bessie Bellwood, the latest semi-comic imported from the London concert halls to Koster and Bial's, is applauded and abominated. There are those that consider her impersonation of a "lady who has seen better days," as Miss Bellwood herself puts it, not quite over even praiseworthy. On the programme of Koster and Bial's last night I met Fred Grant Young, Jurist, Entertainer and globe-trotter. We watched Bellwood. "The American public," said Mr. Young, "does not object to vice on the stage. In fact, it finds it more attractive than virtue. In order to be tolerated, however, it must be clothed in fine fabrics and garnished with diamonds. The mistake Miss Bellwood makes is that she represents a woman at least as good as Camille. The Second Mrs. Tanqueray and a dozen others, whose bodies have been made almost a virtue by a clever dresser and a judicious selection from a jeweled case. There is something pathetic about a woman's sins when it is prosperous. Miss Bellwood portrays a woman that has not had the luck of Camille, and whose down is littered with mud. The woman that has seen better days and that has just been thrown out of a boudoir in a semi-intoxicated condition and a moth-eaten sacque, might have been a Camille had her life of a few years before been represented. Few women of the kind that upon the stage receive our tearful sympathy have the good fortune to die in a becoming negligee role, surrounded by friends. They usually live to reach the moth-eaten sacque period. As a reformer, therefore, Miss Bellwood is, to my mind, more of a success than are Clara Morris or Fanny Davenport. Why? Because she arrives at the catastrophe and shows the unattractive side of vice."

PACQUET.

C. B. Hawkins, late special agent Show Acres, at liberty. Address, Simmons and Brown, 1227 Broadway.

OUR ENTERTAINERS.

Entertainers are invited to send news items concerning themselves and their engagements.

George Grossmith, the English humorist, will sail for this country in a few weeks.

James Whitcomb Riley denies the extensively circulated report that he is to leave the platform at the end of this season. Mr. Riley is much annoyed by the frequency with which people that meet him comment on the weather. A short time ago a Kentuckian was introduced to him, and said: "Nice day, isn't it?" Riley said dryly: "Yea, I've heard it highly spoken of." Douglas Shirley is appearing with Mr. Riley. They met last April. Riley was struck with Shirley's clever and intelligent reading, and at once suggested they join forces. The offer was accepted without hesitation.

Edward Morris Brigham returned in the Fall from a six months' exploring expedition in South America. He traveled about one thousand miles in the mountains on horseback. He obtained a vast number of photographic views. He is now lecturing on the experiences of his trip. His lecture is called "The Untold Treasures of Peru."

Talent is authority for the statement that less bureaus have been established during the last twelve months than during the year before.

H. H. Ragan is in greater demand than ever on the platform. His lecture on "The Columbian Exposition" is, to a certain extent, the cause. In March Mr. Ragan will begin a tour of New England.

Adrian Platt, the magician, is constantly adding tricks and illusions to his repertory. He has been appearing at dressing-room entertainments in New York and its vicinity for two years.

Florence Brown is the accompanist of a number of the best entertainment bureaus. She has gone to her home in Binghamton, N. Y., for the holidays.

THE LODGES.

Secretary and members of Lodges, B. P. O. Elks, are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

Bryon W. Orr, the editor and publisher of the *Social Session*, the official organ of the B. P. O. E., has removed with his paper from Louisville to Minneapolis, where he will continue its publication. Mr. Orr was identified with the profession for a number of years. He was in advance of Fay Templeton in 1881, and for two years he was the manager of the Masonic Opera House at Cincinnati, O. He was recently elected secretary of the Commercial Club of Minneapolis. Many courtesies have been extended by this club to members of the profession and its manager, Frank Catharin, is well known to them.

The Kansas City Lodge held their annual benefit at the Coates Opera House last Friday.

On Dec. 12 the annual benefit of the Philadelphia Lodge of Elks took place at the Chestnut Street Opera House. Lydia Vining-Taylor, Frank Bush, Little Galvin, Frank Morris, J. W. Kelly, Coronado's Minstrels and Fannie and Dixie were among the entertainers.

THE THEATRICAL MECHANICS.

Secretary and members of the Theatrical Mechanics Association are invited to send news items concerning themselves or anything pertaining to their respective Lodge.

H. H. Jennings and Gus Stinson, of Bridgeport, attended the banquet given by the Boston Lodge of the Theatrical Mechanics Association.

The Bridgeport Lodge has elected the following officers to serve for a year: H. H. Jennings, president; John Hanson, vice-president; John Cassidy, recording secretary; H. Gould, financial secretary; H. H. Jennings, Jr., treasurer; Edward Hackett, sergeant-at-arms; F. B. Conroy, X. H. Knapp, and W. Harris, trustee.

The St. Paul and Minneapolis Lodge No. 120, held its annual meeting last week. The officers elected for 1893 are A. R. Bratt, president; S. Blough, Jr., vice-president; J. Anderson, treasurer; V. MacQuand, financial secretary; Charles Nelson, assistant recording secretary; William B. Murray, physician; Hermann Bonn, F. W. Lindall and C. E. Beck, trustees. The Twin City Lodge's membership is equally divided between the St. Paul and Minneapolis, and the Lodge rooms are midway between the two cities. Thomas Gibson, one of the most popular members of the Lodge, is so busy preparing for his marriage, that he failed to attend the last meeting. A special fine will be imposed.

The fire that destroyed the House and Opera houses, at Buffalo, recently, also destroyed the lodge rooms of Buffalo Lodge No. 51. Secretary Edwin H. Price writes to The Mirror that their loss amounts to about \$100. It includes the charter, the jewels, books, papers, and the records.

MEMORIE CALLER.

Among those that called at the Boston office last week were the following: Colonel Henry Mayhew, Mary Hampton, Lawrence Mentley, Anna Robinson, Toma Hanlon, John Glashan, W. F. Crowley, Charles Vining, Charles J. Richmond, George W. Hobeling, Bingley Fales, J. Park Norton, Prince Lloyd, Robert B. Holland, Walter E. Perkins, Clara Hunter, Sidney Price, Little Duke Power, George Caine, Thomas Fletcher, Raymond Hamilton, Julian Greer, W. B. Palmer, J. C. Cheverre, Grace Ogden, Percy Lorraine, Fanny Argyle, Fred W. Great, Loring Rowan, Eleanor Harry, Edith Lemmett Hanley, Marie D. Shotwell, Tyrone Power, Wilfred North, W. H. Leary, Fred G. Lewis, Elena Weston, Lillian Melbourne, Adele Clarke, P. S. Mattox, Jessie Tammill, Marie P. Lansley, Walter Hutchison, M. Alvin, W. J. Halpin, Dan Mason, W. R. Hatch, Louise Ingwall, W. H. Parsons, Louise Sayler, Gertrude Neuman, S. Gordon,

friend, William Lee, Elvira Frenzelli, Bury Dasset, Agnes Burroughs Arring, Lois Arnold, Valerie Berger, Charles W. Butler, and John H. Warner.

AL. IN BOSTON.

Some members of the stranded Matlock-Van Zile company left Elkhart, Ind., last week and came to this city. They are very bitter in their denunciations of Harold Adams Bushee, the manager, who deserted them, they say, in Logansport, leaving hotel bills unpaid. Through the kindness of the hotel proprietor an arrangement was made that enabled the company to fill their date in Elkhart to get necessary funds for the almost destitute company. J. Edwin Brown, a personal friend of Bushee, suffered with the rest and Clara Hunter was obliged to appeal to the Professional Woman's League for aid. Allen Kelly, Augustus Balfour, Marcus Moriarty and others were put to considerable trouble in order to reach New York.

MEETINGS OF FACT.

H. S. Keyser is at liberty for the position of advance agent or treasurer. He has won the reputation of being a clear and successful contractor, and he has materially aided in making the success of several organizations. Mr. Keyser's address is Harris' Bijou Theatre, Washington, D. C.

Owing to the closing of the Uncle Herman company at Marlboro, Mass., on Dec. 18, Harry and Marie Weeks are at liberty. They will be at Princeton Depot, Mass., until after the holidays.

The new Plattsburgh Theatre at Plattsburgh, N. Y., having a seating capacity of 1,000, and a stage 64½ feet wide by 35½ feet deep, is doing a better business. Manager W. A. Brown plays but two attractions a week. He has a population of 20,000 to draw from. There are still a few open dates at this house, which can be had by first-class attractions only.

Brigham Royce, who has been a leading member of Miss Hodjima's, Marie Wright's and other companies is playing a limited engagement at the People's Theatre, Denver, Col.

Bogley Fales has given great satisfaction as the Conductor, the leading role in *The Limited Mail*, for the past two seasons.

Clara Hunter, until recently a member of the Hatfield-Van Zile company playing a repertoire of standard dances, has returned to the city and is disappointed, owing to that company's sudden collapse. Miss Hunter played a range of parts while with the organization, but makes a specialty of character work. She may be engaged in one of the Women's Professional Leagues.

Post. V. L. Smith, who has been the stage director of the Astoria and Bedford Avenue Theatres, Brooklyn, also of Cleveland's Minstrels and The High Rollers company, and who was especially engaged for the World's Fair engagement of Corinne at Chicago, will be at Albany after Jan. 1.

The collection of salaries, amount of injunctions, and the understanding of causes for damages are made a specialty by Hyacinthe Ringuet, attorney and counselor-at-law, of 28 State Street, Boston.

Prince Lloyd continues to meet with favor in the light comedy role of Bob Appleton in *The Lost Paradise*.

Proprietor and Manager H. D. Clark, of the Ninth Street Opera House, Kansas City, Mo., desires to make managers that he has no New York representative and that all business should be done direct with the house. Jim W. Spence is the business manager of this popular theatre.

Willis Conover is at liberty to sign for juvenile lots. He has supported a great many promising stars, and was the original Captain Thornton in *Shamrock*.

The A. Hegedus Company, of Hartford, Conn., make a specialty of auto-gravure portraits, which can be used as window-panes. They are much cheaper than photographs, although quite as desirable. This company also do wood and photo-engraving and electrotyping.

C. B. Hawkins, who was especially engaged for the five-week run of *Show Acres* at the Fifth Avenue Theatre, is now at liberty.

J. Park Norton will accept special engagements to play ladies, beauties or characters.

Sam L. Pendleton has established a boarding house at 125 West Forty-ninth Street.

Peggy having closed her engagement with The Black Creek in Boston, has returned to the Vanderveer Club.

C. Constantine has a number of clever dances, all his pupils, who can be engaged. Among those at liberty are Helene, the Three American Girls, "surpriseous marvels," and La Petite Helene Jewell. Mr. Constantine's dancing academy is at 20 West Twenty-second Street.

The Texas State Car companies have organized the Texas Summer Circuit, and desire attractions for pavilion work at popular prices. They will guarantee at least eight weeks to each company. The season opens May 1, 1893, and closes about Oct. 1, 1893. A. Zaroff, of Dallas, Texas, is the manager.

Annie Myers, the well-known comic operetta-soubrette, is at liberty owing to the premature closing of the Fay Templeton Opera company.

(Illustrated to the last for classification)

SAN FRANCISCO.

San Francisco, Dec. 29. Only two regular theatres are open this week, and only one of them is doing any business.

Divided at the Grand Opera House by the American Stage company has done a wonderful business for a "regular show," and last night the beginning of the second week, the house was again full.

At the California Charles Dickens has not done well, with his new piece, dedicated to the Star. Next Monday afternoon A TRIP TO CHRISTMAS will commence a ten weeks' run.

As predicted the Alhambra has finally succeeded under the management of W. Lee Radke.

Stockton's Theatre is closed and Al. Ellingshouse, formerly business manager for Stockwell and later manager of the theatre for himself, has surrendered his lease of the house. It was expected that Miss Rice and co., who had been here a year ago for the engagement, would help pull the place out of trouble, but on her advance notice arriving here, he could obtain no satisfaction as to making the guarantee remained herewith from Ellingshouse and co., under advice of George W. Purdy, Miss Rice's manager, he declined to appear at the theatre under the leadership of Ellingshouse. The owners of the building were numerous to rent the theatre to Miss Rice, until Ellingshouse gave up the keys and surrendered his lease, which he did yesterday morning, and George W. Purdy has rented the place and will run it during the Rice engagement and probably indefinitely, if he can see his way clear to obtain attractions.

The Baldwin Theatre will reopen on Monday next with the A. H. Palmer stock co., whose engagement is for an indefinite period. The opening will be Lady Windermere's Fan.

Harry J. Lask.

PORTLAND.

—WILLIAM GRAND CO. LTD.—Frank Daniels in Little Pack is open to a full house first night, and did good business the following night. Marion Brothers' Marionette Company did a profitably business.—COMPTON'S NEW THEATRE (John F. Compton, manager) —Dark 12-12.—THE ALHAMBRA (John C. Cort, manager) —Well-filled houses week of 12-12.

DATES AWAY.

SCOTT HARRIS (Joseph A. Jessell, mgr.)—Tempo, N. Y., Dec. 29. Rutland, V. T., 29. Pittsfield, Mass., Jan. 1. Oneonta, N. Y., 2. Pittsfield, Mass., 3. Cambridge, 4. Pittsfield, 5. Seneca Falls, 6. Albany 7. Cambridge 8. Pittsfield 9. Albany 10. Pittsfield 11. Worcester 12. Pittsfield 13. Albany 14. Pittsfield 15. Worcester 16. Albany 17. Pittsfield 18. Worcester 19. Albany 20. Pittsfield 21. Worcester 22. Albany 23. Pittsfield 24. Worcester 25. Albany 26. Pittsfield 27. Worcester 28. Albany 29. Pittsfield 30. Worcester 31. Albany 32. Pittsfield 33. Worcester 34. Albany 35. Pittsfield 36. Worcester 37. Albany 38. Pittsfield 39. Worcester 40. Albany 41. Pittsfield 42. Worcester 43. Albany 44. Pittsfield 45. Worcester 46. Albany 47. Pittsfield 48. Worcester 49. Albany 50. Pittsfield 51. Worcester 52. Albany 53. Pittsfield 54. Worcester 55. Albany 56. Pittsfield 57. Worcester 58. Albany 59. Pittsfield 60. Worcester 61. Albany 62. Pittsfield 63. Worcester 64. Albany 65. Pittsfield 66. Worcester 67. Albany 68. Pittsfield 69. Worcester 70. Albany 71. Pittsfield 72. Worcester 73. Albany 74. Pittsfield 75. Worcester 76. Albany 77. Pittsfield 78. Worcester 79. Albany 80. Pittsfield 81. Worcester 82. Albany 83. Pittsfield 84. Worcester 85. Albany 86. Pittsfield 87. Worcester 88. Albany 89. Pittsfield 90. Worcester 91. Albany 92. Pittsfield 93. Worcester 94. Albany 95. Pittsfield 96. Worcester 97. Albany 98. Pittsfield 99. Worcester 100. Albany 101. Pittsfield 102. Worcester 103. Albany 104. Pittsfield 105. Worcester 106. Albany 107. Pittsfield 108. Worcester 109. Albany 110. Pittsfield 111. Worcester 112. Albany 113. Pittsfield 114. Worcester 115. Albany 116. Pittsfield 117. Worcester 118. Albany 119. Pittsfield 120. Worcester 121. Albany 122. Pittsfield 123. Worcester 124. Albany 125. Pittsfield 126. Worcester 127. Albany 128. Pittsfield 129. Worcester 130. Albany 131. Pittsfield 132. Worcester 133. Albany 134. Pittsfield 135. Worcester 136. Albany 137. Pittsfield 138. Worcester 139. Albany 140. Pittsfield 141. Worcester 142. Albany 143. Pittsfield 144. Worcester 145. Albany 146. Pittsfield 147. Worcester 148. Albany 149. Pittsfield 150. Worcester 151. Albany 152. Pittsfield 153. Worcester 154. Albany 155. Pittsfield 156. Worcester 157. Albany 158. Pittsfield 159. Worcester 150. Albany 151. Pittsfield 152. Worcester 153. Albany 154. Pittsfield 155. Worcester 156. Albany 157. Pittsfield 158. Worcester 159. Albany 160. Pittsfield 161. Worcester 162. Albany 163. Pittsfield 164. Worcester 165. Albany 166. Pittsfield 167. Worcester 168. Albany 169. Pittsfield 170.

CAMPBELL'S NEW THEATRE.

Campbell's Empire Theatre was opened last night at Detroit, Mich., with Eddie Hasson in *A Kentucky Girl*. The new theatre is erected on the site of what was formerly known as Latimer's Lower Stable, and comprises 15, 17 and 19 Lafayette Avenue. The house is heated by steam and is lighted by both gas and electricity. The seating capacity is 2,000. There are eight boxes, all upholstered in red plush and draped with chenille. The general decorations are in pencils and in colors. The stage has fifteen complete scenic settings, supplied by Sosman and Landis, of Chicago.

Dr. Campbell, who is to manage the new house, has the advantage of extensive experience. In 1869 he built and owned the Jersey City Opera House. In 1870 he built and managed the Grand Central Theatre of Brooklyn. A few years later he leased the Metropolitan Theatre of New York city, and formed Campbell's Circuit, to which he subsequently added the Comique and Globe theatres of New York. In 1882 he began devoting himself entirely to the circus business, and some time after that retired from the amusement business altogether.

BROOKLYN OPERA.

The Prodigal Daughter will be presented at the Academy during the week of Jan. 1, with the original cast.

On Thursday evening the season of Italian opera will be opened in Brooklyn by the presentation of Donizetti's Lucia di Lammermoor. Mme. Melba, Principe Bassermann, Zufriche, Vignas, Mashroone, Carbona, and Rinaldi will sing, and Signor Mancelli will be the conductor.

WHERE THE LINE IS DRAWN.

Taggart's Times, Philadelphia.

Magistrate Clement was well-located enough to discharge Manager Gilmore last week in the suit brought against him by the Children's Protective Society for permitting a child to perform at the Auditorium, it being shown that the appeared without the manager's knowledge. Editor Garrison Grizzly Fluke of the New York Dramatic Mirror, who has been all along fighting the Gerry Society in stage children question, in an editorial last week commands Mr. Gerry for stopping the performance of the Schaeffer Children. Mr. Fluke is in favor of children acting, but when it comes to dangerous feats of gymnastics, he draws the line and turns in with the Children's Society people.

LETTING TO THE SISTER.**A SUGGESTION.**

Philadelphia Minn. Dec. 29, 1892.
To the Editor of the Dramatic Mirror:
Sir.—Why don't some of the successful stars who are giving so many benefits for the unemployed all over the country, give a benefit for the unemployed actors of New York and Chicago? I understand there are a few in New York, or is it possible our metropolitan brothers are too proud to acknowledge their distress? Another question: Does the Actors' Fund get any benefit from these entertainments?

Yours truly,
GERALD GRAYES (writing).

HELP THE DESERVING FIRST.

Philadelphia Minn. Dec. 29, 1892.
To the Editor of the Dramatic Mirror:
Sir.—Once more it remains for you to place a mirror in its just and proper light. I refer to the Ellen Cummins case.

I have no desire to hurt her cause in any way, but had Mr. Crockett taken the trouble to ascertain the true facts of the case, his efforts at creating sympathy might have gone to better use.

I see in a dramatic paper of this week that a subscription has been started to aid Miss Cummins. This, in itself, is very commendable in its way, and speaks volumes for the impulsive generosity of those in the profession; but it serves me that if those who are so generous in this instance, and those who are so ready to petition for Miss Cummins' pardon, were to devote even the small sum of fifty cents each to the Actors' Fund for the relief of the many steady, sober and reliable actors and actresses out of engagements in New York who are destitute and in want, their well-meant efforts would be directed in a much more deserving class.

Charity and kindly actions are always commendable, but they should be devoted to the deserving first. In Miss Cummins' case I might quote Davy Crockett's adage: "Heaven helps the man who helps himself."

JUSTICE.

MR. VROOM RESPONDS.

Chicago, Dec. 29, 1892.
To the Editor of the Dramatic Mirror:
Sir.—Kindly allow me to say, in response to your letter from Jean H. Williams and Edwin D. Miner concerning me in your columns of Dec. 2, that I repeat that the reason Mr. Miner was not accepted as my manager this season was because through apparent incompetence and positive negligence of duty he did not fulfill the terms of his contract with me.

I decline his statement that he started my scenery, costumes and printing and "allowed" me to sign my own contracts, as absolutely false; and, on the contrary, I challenge him to prove that he had anything to do with the contracts for the same, or that he was in New York when my printing was ordered.

His other duty—that of booking—he owns in his letter to turning over to Jean Williams, whom he recommended as an A-No.-1 press and advance agent. As press agent the absence of the name of my company and production from the columns of the New York papers from June 25 to Sept. 27, and the badness of the same valuable organs previous to that period, tell the story that had only a single one week on the road, I being obliged to engage by some another press man to join me. Mr. Williams, however, made it his excuse that he had no time to do proper press work, as he was so busy attending to the booking. He also stated to me repeatedly that Mr. Miner was incompetent to book a route, and also that certain booking agents, whose names he mentioned, would not give Miner the benefit of their open time.

These are the reasons I refused to pay Mr. Miner for work he did not do. If Mr. Miner holds from Mr. Williams a *long side* receipt for money received for expenditure during his (Mr. Miner's) absence, Mr. Williams must have shown an enterprising spirit, as I furnished him money in advance for such expenditure, and have his denised statement and rec-up for the same.

Mr. Williams' reasons for joining Mr. Miner in reducing me are evident, as the circumstances of his leaving my employ will prove.

I shall reopen my season at an early date under an exceptionally fine management, and shall strive to deserve the generous and kindly praise that has been bestowed upon me by the members of a fraternity not easily persuaded to "lower" an actor at the request of a care-free old manager.

Mr. Miner states among other things that I quarel with local managers. An excellent proof that this is false exists in the fact that I am to play return engagements at all of the desirable theatres I played this season. Mr. Miner's pretty slip in regard to my personal character I need not answer.

Very truly yours,
Edwin Vroom.

The clever young comedian, James T. Kelly, playing Cleo—a sixteen-year-old boy—is only forty years old. How old is Jim Brown?"

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